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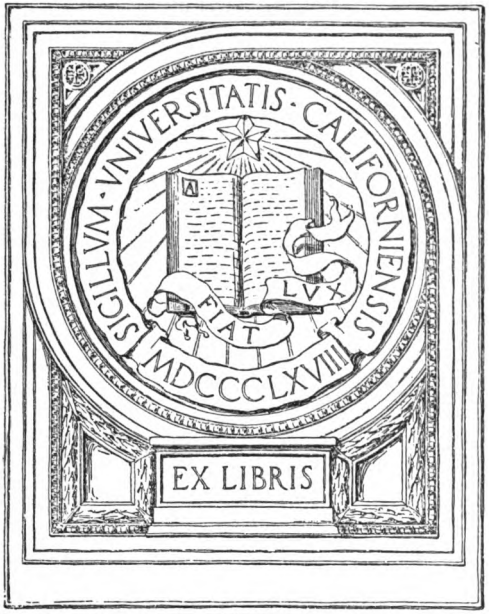

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PILGRIM-WALKS IN ROME

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His Holiness, Pope Pius X.

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PILGRIM-WALKS IN ROME

A GUIDE TO THE HOLY PLACES IN THE CITY AND ITS VICINITY

BY

P. J. CHANDLERY, S.J.

Author of

"Rooms and Shrines of the Saints," "Le Gesù de Rome," &c.

Third Edition enlarged

WITH A PREFACE BY

REV. JOHN GERARD, S.J.

"Oh! how beautiful must be the heavenly Jerusalem if earthly Rome is so glorious!"
—*St. Fulgentius.* (d. 533.)

LONDON:

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1908

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"O Rome, exceedingly glorified by the triumphs of the Apostles, crowned with the roses of martyrs, all white with the lilies of confessors, adorned with the palms of virgins, strengthened by the merits of all the Saints. O city that enshrinest so many of their holy bodies, all hail to thee! May thy authority hitherto supported by the dignity and wisdom of the holy Fathers never fail, that authority whereby the mystic body of Christ, our holy mother the Church, flourishes and is sustained."

—*St. Fursey of Ireland.* (d. 650.)

The book may be purchased in Rome at the following booksellers: MM. PUSTET, Piazza S. Luigi de' Francesi; Signor PIALE, 1, Piazza di Spagna; MM. SPITOEVER, Piazza di Spagna; MM. DESCLÉE, Piazza Grazioli; MM. MAME, Piazza Capranica; MM. CALABRESI, Piazza della Minerva; Miss WILSON, 22A, Piazza di Spagna, etc.

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PREFACE.

ALL roads—as we know—lead to Rome, and there are attractions there for every diversity of taste. The historian who would philosophize on the rise and fall of empires, or trace the evolution of modern Christendom in the ferment of mediæval politics, the antiquarian, the artist, the man of letters—each here finds himself on sacred ground, where the very stones have tongues, where every spot is haunted, and where the ruins of a bygone world eclipse the majesty of other cities in the heyday of their prosperity.

But to no others can Rome be what she is to those who come as *pilgrims* in the strict sense of the term, who follow in the footsteps of those who for nigh two thousand years have been drawn there by an attraction, which was in all its vigour when others now potent were unknown, and for whom the hallowed memories of the past serve but to enhance the glories of the living present. For Catholics, Rome is the citadel of God's Kingdom upon earth. They come to do homage to the Vicar of Christ, to the heir of the Fisherman, whose dynasty began when imperial Rome was in the zenith of her splendour, and which numbers to-day amongst its subjects the denizens of continents, which were still undiscovered, when States that rose upon Rome's ruins had passed into the mists of ancient history.

They come likewise for the sake of the hallowed associations which cluster around a spot of earth chosen by God in so singular a manner for His own; and very specially—starting with the tombs of the two Apostles, from whom the Church in Rome derives her origin—to venerate the memory of the Saints, in whom her divine

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life shone forth, and whose footsteps, as is but natural, are nowhere else so thick as in what is fitly called the Eternal City.

It is this more than any other feature that has during so many centuries attracted to Rome crowds, who were not merely students or sightseers, and who came not merely to gaze and wonder, but in the hope of earning for themselves some portion of the saintly spirit through the example and intercession of those whose history is the supreme monument of God's grace and power.

And as it has been from the first days of Christianity, so is it still in this twentieth century, when facilities of travel make it easy for multitudes of Catholics to come from the ends of the earth, for whom in no former age could such a visit have been thought of as a possibility.

It is in the hope of helping those animated with this pilgrim spirit, that these *Pilgrim-Walks* have been prepared. They are just what their title indicates, a handbook for such as desire to know about the spots which history, or even legend, marks as holy. During a prolonged residence in Rome, it has been the author's object to collect all the information he could for the benefit of others having no such opportunities, and while he has endeavoured to guard the truth of history by consulting the best authorities, he has thought it well not to disregard traditions long and widely current, merely because they are unconfirmed by such positive evidence as will satisfy the demands of the higher critics. It occurred to him that the best thing he could do for his readers was—so far as possible—to place them in his own position, by enabling them to see and hear for themselves what he has seen and heard: and this he has tried to do in the following pages.

JOHN GERARD, S.J.

London, 1905.

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INTRODUCTION.

PETRARCH speaks, in one of his letters, of the fervour with which he visited Rome during the Jubilee of 1350; of the deep religious impression produced upon him by its sanctuaries; an impression which did not stop short at barren emotion, but bore fruit in the amendment of his life.[1] He speaks also of the necessity of visiting these sanctuaries *devotione Catholica*, in a Catholic spirit of devotion, and not *curiositate poetica*, with the curiosity of poets or artists, and adds: "However delightful intellectual pursuits may be, they are as nothing unless they tend to the one great end."[2]

In another beautiful passage he says: "How well it is for the Christian soul to behold the city which is like a heaven on earth, full of the sacred bones and relics of the martyrs, and bedewed with the precious blood of those witnesses for truth; to look upon the image of our Saviour, venerable to all the world;[3] to mark the footprints in the solid stone, for ever worthy of the worship of the nations;[4] to roam at will from tomb to tomb rich with the memories of the Saints; to wander at random through the basilicas of the Apostles, with no other company than good thoughts."[5]

Blessed Peter Canisius, S.J., writing in 1575, on the

1 Thurston, S.J., *Holy Year of Jubilee*, p. 139.
2 *Epist. de Rebus Famil.* XII. 7.
3 The *Volto Santo*, or Veil of Veronica, preserved at St. Peter's.
4 He probably refers to the impression of our Lord's feet left in the stone, when He appeared to St. Peter near the little oratory known as *Domine, quo vadis?* (Thurston, *Ibid.*).
5 *Epist. de Rebus Famil.* II. 9.

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spiritual excellence of Rome, says: "There is the multitude of relics of martyrs of every condition, who have sanctified Rome with their blood. There is the Apostolic Seat, which Christ exalted above the chair of Moses, and to which he subjected all Christian kings and princes. Rome is the head of the world, the queen of the nations, the place chosen by God above every place for the supreme rule, first in the secular, now in the spiritual dominion." . . . "There, at Rome, the pilgrim can strengthen his faith and excite his devotion more than elsewhere. He sees there before his eyes the city in which the first and principal Apostles preached with their lips the Gospel of Christ. He sees the city, the streets of which all the holy martyrs trod and consecrated with their blood, and adorn and protect with their relics. Who would not be moved at seeing the place where Peter was fastened to the cross, Paul beheaded with the sword, John cast into a vessel of boiling oil; where Peter said to Christ, 'Lord, whither goest Thou?'—the place where Laurence was roasted on the gridiron, Sebastian was shot with arrows; the house of St. Agnes, of St. Cecilia, the staircase of St. Alexis?—yes, the holy steps which were in Pilate's house, up which staircase Christ went at the time of His bitter Passion, and which He sprinkled with His Blood; the title of the Cross; the column to which He was bound? I pass over the seven principal churches known to all the world, and enriched by many privileges and precious relics of the Saints."[1]

Pilgrims who visit the Eternal City in this Catholic *spirit of devotion*, who wish to see it as Blessed Peter Canisius and Petrarch saw it, will take but a secondary interest in the monuments of antiquity, the colossal works of architecture, the records of imperial greatness, the

[1] Blessed P. Canisius, *Tractate on the Jubilee*, 1575. (Thurston, S.J., *Holy Year of Jubilee*, pp. 400, 401.)

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treasures of art, literature, archæology, stored in its galleries, libraries, and museums; they know that Rome has something far grander to show than these evidences of material prosperity and intellectual power; and they will long rather with St. Francis Borgia and St. Francis de Sales, to visit the venerable churches of the city, to kneel at the altars where the Saints have prayed, to press their lips to the shrines of the martyrs, to see the places associated with the memories of God's holy ones, to visit their homes, their tombs, the scenes of their labours and conflicts, the spots hallowed by their virtues or bedewed with their blood.

For such pilgrims the following notes have been gathered, in the hope that they may derive from them some additional religious consolation during their visit to the Eternal City. Not being intended for scholars or students of sacred archæology, who have plenty of learned works to refer to, the notes are very condensed and lay no claim to deep research; they mention but briefly monuments or objects of purely secular interest, and deal almost wholly with the religious treasures and traditions of Rome. Where the authenticity of some of these religious treasures has been questioned by recent writers, the fact is noted.

A few legendary stories, sanctioned by the tradition of ages, like that of the apparition of the angel on Hadrian's mole (Castel S. Angelo), have been introduced, but in each case the reader is made aware that the story rests only on popular tradition.

References are given throughout to works where fuller information may be sought on points of interest.

In such an array of facts, names and dates, some errors will have escaped the writer, and he will be grateful if the reader will kindly draw his attention to any mistake that is detected.

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The work of compilation has not been slight, but it will be well repaid if even one pilgrim feels that the book has added something to the joy and consolation of his visit to the city of the Saints.

Others, who have no opportunity of visiting Rome, may also wish to read about its holy places, and to visit, at least in spirit, the spots consecrated by the faith, the piety, the heroic endurance of the Saints.

It should be added that all the profits of the sale of the Volume will be applied to the Zambesi Mission.

SECOND EDITION.

The first edition of 2,400 copies, published in 1903 in New York at the office of *The Messenger*, was nearly exhausted in a twelvemonth. The second edition, prepared at the request of many prelates, priests, and lay persons of distinction, was printed at the Manresa Press, Roehampton, London, S.W., in 1905. Though smaller in size than its predecessor, it contains considerably more matter, over two hundred additions having been made to the text.

THIRD EDITION.

The favour with which the two previous editions were received has led to the issue of a third, greatly enlarged edition, with 55 pages of additional matter describing Pilgrim-Walks to Tivoli, Frascati, Grotta Ferrata, Albano, Subiaco, Genezzano, Palestrina, &c., places full of Catholic and historical interest, which no visitor to Rome should leave without seeing, if possible. The book is thus more complete, supplying information not to be found in any other guide-book.

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PILGRIM-WALKS IN ROME.

CHAPTER I.

TO ST. PETER'S ON THE VATICAN.

I.—ST. PETER IN ROME.

ST. LEO THE GREAT, preaching at St. Peter's tomb on the Saint's feast about A.D. 440, speaks as follows:

"The spot which has been glorified by the death of the chiefs of the Apostles, should have the chief place of joy on the (anniversary) day of their martyrdom. For these, O Rome, are the men through whom the light of Christ's gospel shone upon thee, when she, who was the mistress of error, became the disciple of truth. They are thy holy Fathers and true Pastors, having with better and happier omens founded thee for a place in the heavenly kingdom, than those who laid the first stones of thy walls, of whom the one, who gave thee thy name, stained thee with his brother's blood. They it is who have raised thee to this height of glory, that being made by the sacred See of Peter, the head of the world, as a holy people, a chosen nation, a priestly and royal city, thy rule might be wider spread through a divine religion than an earthly domination. Because far as, crowned with many victories, thou hast stretched thy empire by land and sea, the strife of war has gained thee a smaller realm than has the peace of Christ."[1]

That **St. Peter came to Rome and there established his Apostolic See,** sealing his faith with the shedding of his blood, is an historical fact handed down in the tradition[2] of the Church, and fully treated under the question of his primacy in works on dogmatic theology. The Vatican Council,[3] A.D. 1870, declares that the Roman See was founded by St. Peter and

[1] Serm. 1 *de SS. Apost. Petro et Paulo.*

[2] Tradition, that is, in its wider sense, not the Sacred Tradition which is part of the Deposit of Faith.

[3] *Constit.* 2 Cap. ii.

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consecrated with his blood. No Catholic is free to question this truth.

It will be sufficient here to refer briefly to the chief authorities quoted by theologians in support of this tradition.

1. The **Councils** of Arles (314), of Nice (325), of Ephesus (431), of Chalcedon (451), of the Vatican (1870).

2. The **Fathers of the Church**, *v.g.*, St. Clement (96), St. Ignatius of Antioch (107), Papias (120), Clement of Alexandria (217), St. Irenæus (202), Tertullian (245), Origen (254), Firmilian (256), Eusebius (315), St. Optatus (375), St. Jerome (390), St. Augustine (429).[1]

Even **Protestant writers** of note admit the fact as incontestable, *v.g.*, Dr. Cave, Dr. Nathaniel Lardner, Dr. Pearson, Whiston, Dean Milman, and Archbishop Bramhall.[2]

To these may be added the testimony of *Lanciani*, the eminent archæologist, who writes as follows: "For the archæologist, the presence and execution of SS. Peter and Paul in Rome are facts established beyond a shadow of doubt by purely monumental evidence."[3] He adds that those who have followed the progress of recent discoveries can no longer question the fact.

Who have denied that St. Peter was Bishop of Rome?

1. No single writer, pagan or Christian, heretic or Catholic, can be quoted as denying it until the thirteenth century. It was a fact accepted as unimpeachable by the whole world, by friend and foe, without the slightest doubt, as far as we know, for twelve hundred years.

2. It was denied for the first time in history by the Waldenses, and after them by Wickliff and Marsilius of Padua, on the frivolous and insufficient ground that the fact was not mentioned in the New Testament.

3. Since Luther's day it has been denied by the German rationalists, *v.g.*, Bauer, Wiener and others, men who have dissolved St. Peter himself and all the facts of the Gospel and of early Christianity into fables and myths.

2.—THE VATICAN HILL.

The considerable stretch of country that lies between the Janiculum and the Milvian bridge **(Ponte Molle)** on the west bank of the Tiber, was known to the ancients as **Colles and**

[1] Tepe, S.J. *Instit. Theol.*, vol. i. de Eccl. n. 366, *seq.*, pp. 294, *seq.*

[2] Rt. Rev. J. Bilsborrow, *Four Lectures on the Primacy*, &c., pp. 24, 25.

[3] *Pagan and Christian Rome.*

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Campi Vaticani. The district was crossed by the important roads Via Cornelia, Via Vaticana, Via Aurelia, and was a sort of pleasure ground of the Romans, covered with gardens and adorned with many noble monuments[1] that towered above the surrounding trees. Here was the little farm of L. Quintius Cincinnatus, who was summoned from the plough to assume the office of Dictator at a crisis of the affairs of the republic. Here likewise were the farm of Mutius Scævola, the villas of Geta and of Galba, of Regulus Causidicus and a host of other well-known families. The place had its temples too, of Apollo, Mars, Cybele, Faunus, and it was in the temple of Apollo that the pagan priests deluded the people by lying oracles known as *vaticinia*, whence the name **Vatican** is thought to be derived. The traditions of the locality were all pagan, yet this was the spot in which St. Peter was to consummate his martyrdom, and to which a long stream of Christian worshippers was to flow to the end of time.

On the slopes of the Vatican hill, as it rises gently from the river (near the spot where St. Peter's now stands) were the famous gardens of Agrippina, mother of Caligula, which in course of time became crown property, and were a favourite resort of the profligate young Emperors Caligula, Nero, Heliogabalus. The gardens enclosed a portico on the riverside and a *circus*, begun by Caligula and finished by Nero. In the centre of the *spina*, or middle line of the circus, between the two *metæ* (goals), stood the famous *obelisk* brought from Egypt by Caligula, which now stands in front of St. Peter's. Outside the sacristy of the basilica a stone with an inscription let into the pavement marks the original site of the obelisk, whence it was removed by Sixtus V.

These gardens were the scene of the fearful agony and death of a great multitude[2] of Christians in the **First great Persecution of the Church.**

In the year 64, Nero set fire to Rome, partly out of a spirit of fiendish mischief, partly from a wish to rebuild it on a scale of greater magnificence; being alarmed at the storm of popular excitement, in his wish to screen himself from suspicion, he charged the Christians[3] with the crime. Such was the origin of the persecution. The poor Christians were arrested in great

[1] The chief monuments were those erected to Romulus, Numa, Scipio, and Valerian, also the tombs of Numidicus, and Marcus Aurelius.

[2] Tacitus, *Annales*, lib. xv. n. 44.

[3] As the purity of their lives was a censure on the corruption of the age, and their total separation from pagan festivities an occasion of hatred and contempt, Nero thought them fit subjects for public vengeance.

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numbers, and suffered by terrible and hitherto unheard of forms of death. They were sewn up in the skins of beasts and exposed to wild dogs to be torn to pieces; they were wrapped in garments saturated with pitch, and then hung up on lofty gallows and set fire to in the dusk of the evening.[1] Their remains, buried in the grottoes of the Vatican hill, lie somewhere near St. Peter's tomb, and their triumph is commemorated in the Roman martyrology on June 24.

SS. Peter and Paul suffered martyrdom in this same persecution on the same day, June the 29th, and in the same year, either A.D. 66 or 67. There is some controversy as to the precise year, but the latter seems to be the one generally accepted.

Baronius, Panciroli, and others held that St. Peter was martyred on the Janiculum, where the church of S. Pietro in Montorio now stands. Anastasius Bibliothecarius, Mallius, Comestor, Bosio, Arringhi and most modern writers say that he was put to death in Nero's circus on the Vatican, and this opinion is now generally accepted. The reasons urged in favour of the Vatican as the site of martyrdom are:

1. The tradition on which Baronius, &c., rely, goes back no further than the eleventh century, whereas the tradition in favour of Nero's circus on the Vatican can be traced to the *fourth* century.[2]

2. A writer of the fourth century says the Apostle was crucified "juxta palatium Neronianum — juxta obeliscum Neronis." But there was no such obelisk on the Janiculum.

3. A very early tradition says that he was martyred "inter duas metas," "between the two goals" (of the circus). In the middle ages the two *metæ* were supposed to refer to two pyramidal monuments known as the tombs of Romulus and Remus, situated the one at the Ostian gate (*Porta di S. Paolo*) which still exists, viz., the tomb of C. Cestius; the other near S. Maria Traspontina, which was destroyed by Alexander VII. S. Pietro in Montorio being in the line between these two land-marks, is supposed to be referred to as *inter duas metas;*

[1] Tacitus (*Annales*) relates that the atrocious cruelties inflicted on these innocent victims ended by winning for them a certain degree of pity, and by swelling the torrent of popular indignation which was soon to overwhelm the crowned monster. Seneca was one whom these horrible spectacles struck with admiring compassion, as may be gathered from his letters. (*Epist.* xiv. et lxxviii.). Seneca, of whom Tertullian, in his treatise *De Anima*, says that he is *soepe noster*, was an eye-witness of the final struggles of many of these martyrs of Christ.

[2] Marucchi, *Basiliques de Rome*, p. 462. Grisar, S.J., *I Papi del medio Evo*, vol. i. pp. 367, 368, 408.

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but this is a very forced interpretation, and would have been a most vague topographical indication.

The Apostle, at his own request, was crucified with his head downwards, for he accounted himself unworthy of dying in the same manner as his Divine Master. This fact is mentioned by St. Jerome, St. Ambrose, St. Augustine and Prudentius.[1] We are told that St. Clement, his third successor in the Pontificate, St. Marcellus, a priest, St. Apuleius, one of his disciples, together with SS. Anastasia and Basilissa, afterwards martyred under Nero, came and took down the body of the Apostle[2] and having washed it in wine mingled with myrrh, aloes and spikenard, and having carefully embalmed it, wrapped it in fine linen and placed it in a marble urn which they had before strewn with leaves of laurel and ivy as a symbol of their faith in the future life.[3] With many fervent prayers they deposited the remains in a tomb on the Via Cornelia, close to the circus of Nero, and they placed at the same time the foot of the sarcophagus toward the east, and marked by an inscription the place where remains so precious were buried.[4]

The tomb still remains in the original spot. The temporary removal of the body for a short period to the cemetery on the Appia Via, will be referred to later, when we visit S. Sebastiano.

3.—THE MEMORIA OR ORATORY OVER ST. PETER'S TOMB ERECTED BY POPE ST. ANACLETUS.

St. Anacletus, who had been ordained by St. Peter, and who succeeded St. Linus in the Papal See, *construxit memoriam, i.e.*, built a memorial chamber or oratory over the Apostle's tomb,[5] which remained undisturbed till Constantine replaced it by a rich, vaulted chamber (**Confession of St. Peter**), when he erected his splendid basilica. Allard[6] shows that such a

[1] Alban Butler, *Lives of the Saints*, June 29.

[2] The law allowed in certain cases the bodies of those put to death to be given to their friends for burial. Allard, *Histoire des Persécutions*, vol. i. p. 315.

[3] Aless. d'Achille, *I sepolcri dei Rom. Pontifici*, vol. i. p. 3. Filippo Mignanti, *Istoria della Basilica Vaticana*, c. ii. p. 11. Cav. de Rossi, *Roma Sotteranea Cristiana*, vol. i. p. 135. Eusebius, *Hist. Eccl.* l.ii. c. xxiv. &c.

[4] MacLeod, S.J., *The Month*, November, 1869, p. 499.

[5] This *Memoria* was to distinguish it from the resting-places of other martyrs and early Christians in the same locality, and to secure the erection of an altar, that a place already so consecrated might be rendered still more sacred by the presence of the Holy Mysteries.

[6] *Histoire des Persécutions*, vol. i. p. 315.

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memoria or sepulchral chamber would have been respected by the pagans, and would not be likely to be disturbed at any time during the first and second centuries.

In the beginning of the third century, the Emperor Heliogabalus enlarged the circus of Nero, and for this purpose destroyed many of the tombs along the Via Cornelia, but, by a special interposition of Divine Providence, as Tertullian observes, the **Memoria** or tomb-oratory of St. Peter was left undisturbed. That simple oratory was, to the early Christians, the most sacred spot in Rome and even in the world outside Palestine.

Thither they came by stealth through the dark days of persecution to kneel at the Apostle's tomb, and implore his help while girding themselves for the conflict, or to pray for those who were actually bleeding in the arena. Thither pilgrims flocked from all parts of Italy, and even from the distant provinces of the Roman Empire; and, if we may credit the Acts of different Martyrs, they came also from Egypt, from parts of Africa, and from Persia, even as early as the year 270. It was known from remote times as the **Confessio Beati Petri**, "St. Peter's Confession,"[1] and was regarded as the very heart of the Church.

For two centuries the successors of St. Peter in the Papacy were buried near his tomb, with the exception of St. Clement, who was martyred in Chersonesus (Crimea). The Catacomb of St. Callixtus began to be the place of Papal sepulture in the third century.

4.—THE BASILICA OF CONSTANTINE. "OLD ST. PETER'S."

It is stated in the *Liber Pontificalis*, written by Anastasius Bibliothecarius[2] in the eighth century, that the Emperor Constantine after his miraculous conversion[3] caused the body of St. Peter to be exhumed in presence of Pope St. Sylvester, and enshrined in a case of silver enclosed within a sarcophagus of Cyprian brass.[4] Over this he placed a large cross of gold weigh-

[1] *Confession, i.e.*, the tomb of a Martyr or Confessor of the Faith. If an altar was erected over the grave, the name was extended also to the altar and to the subterranean chapel in which it stood. When a basilica was built, the high altar, placed over the altar of the tomb below, was also called *Confession*.

[2] Anastasius compiled only part of the *Liber Pontificalis*, or "Chronicle of the Popes," probably the part beginning with St. Leo the Great. The rest is supposed to have been written by clerics at the Lateran. See Grisar, S.J., *I Papi del medio Evo*, vol. ii. p. 605.

[3] See No. 41.

[4] Anastas. Biblioth. *S. Sylvester*, n. 38.

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ing one hundred and fifty pounds, and bearing the inscription: "Constantinus Aug. et Helena aug. hanc domum regalem [auro decorant quam][1] simili fulgore coruscans aula circumdat." The body was then restored to its original tomb, over which he erected an altar and a vaulted chamber (in place of St. Anacletus' memoria) faced interiorly with plates of gold. This chamber was, and still is, right under the high-altar of St. Peter's basilica, and on the Apostle's tomb still lies the cross of gold, as will be shown later.

In front of the tomb the Emperor placed four immense candelabra of brass, each weighing three hundred pounds, with silver lamps, where lights were kept constantly burning; and right over the tomb he hung a golden lamp weighing thirty-five pounds.[2] The altar over the tomb he covered with plates of gold and silver studded with jewels.[3]

The temple of Apollo mentioned above was destroyed, and the Emperor began the erection of his great basilica in the year 323, labouring at the work with his own hands, himself carrying away twelve basket-loads of earth in honour of the twelve Apostles.[4] It measured 395 feet in length by 212 in width, and was in the form of a cross. Eighty-eight marble columns separated the nave from the aisles and supported an open roof, the trusses of which were of the king post pattern and bore the name of Constantine. The horizontal beams, lowered by Carlo Maderna in 1606, measured 77 feet long and three feet thick.[5]

A short description of "**Old St. Peter's**" is here inserted borrowed from Ciampini's "De Sacris Ædificiis."[6]

1. **The Portico.** A long covered colonnade consisting of two rows of marble columns bound together by an architrave and supporting a leaden roof conducted to the basilica from the other side of the Tiber. Its starting point was the Arch of Gratian, where the church of **SS. Celso e Giuliano** now stands.[7]

This portico crossed the river by the Aelian Bridge (**Ponte S. Angelo**), and then branched in two directions, one limb following the course of the present **Via di Borgo vecchio**, the other stretching itself along the banks of the Tiber. As the

[1] The words in brackets are not found in Anastasius. They were supplied by De Rossi. *Inscript. Christ.* t. ii. p. 1*a*, p. 200.
[2] Grisar, S.J., *I Papi del medio Evo*, vol. i. p. 402.
[3] Anastas. Biblioth. *S. Sylvester*, n. 38.
[4] *Roman Breviary*, November 18. *Mirabilia Romæ* (XII. cent.)
[5] Lanciani, *Pagan and Christian Rome*, p. 138.
[6] *The Month*, November, 1869.
[7] See No. 37.

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portico was insufficient for the numbers that thronged it, two new rows of pillars were added along its whole length, thus forming a triple passage, and we are told that an incessant stream of pilgrims poured through these covered ways, along which vendors of religious objects, formerly called in Rome *paternostrari*, sold their wares.[1]

2. **The Great Steps.** A flight of steps in five divisions that contained five steps in each, some of marble and others of porphyry, led up to the outer vestibule of the basilica.

The humility and devotion of pilgrims prompted them to ascend these steps on their knees, holding lighted tapers in their hands. To shelter them from the burning sun Pope St. Symmachus had placed walls with projecting roofs at the two extremities of the steps, beside which stood two statues of St. Peter and St. Paul.

At the head of these steps was a large open terrace, 200 palms long, and paved with rare marbles, where many an ancient Pope was crowned, where Emperors, surrounded by their Court, did not disdain to receive from the hands of the Pope the insignia of their rule, where Kings were met by the Sovereign Pontiff, and from which, on certain occasions, the Papal Benediction was given to the people.[2]

3. **The Vestibule.** Three large doors framed in by four lofty marble columns, that now grace Paul V's fountain of **Acqua Paolina,** admitted to a vestibule, where stood the penitents of the first degree, begging with tears in their eyes the prayers of those who entered. Three corresponding doors opened from the vestibule into the Atrium or large square portico, and over the middle door (on the atrium side) was the famed **Navicella of Giotto,** which will be referred to later. It represented the bark of St. Peter tossed amongst the waves, and cost 2,200 gold florins.

The view of the basilica from this door must have been very striking. The façade, lit by the noonday sun, must have dazzled the eye by the brilliance of its mosaics and its many gilt ornaments.

4. **The Atrium** or **Paradisus.** This was a large court 235 palms long by 200 in breadth with an arcaded corridor round its four sides. It was named *Il Paradiso*, as being typical of the earthly Eden, while the basilica itself was the type of

[1] MacLeod, S.J., *The Month*, November, 1869, p. 501; Thurston, S.J., *Holy Year of Jubilee*, p. 149.

[2] For information on the churches of *S. Apollinaris in Palmata* and *S. Maria in Turri*, at the entrance to Old St. Peter's, see *The Month*, November, 1869, p. 503.

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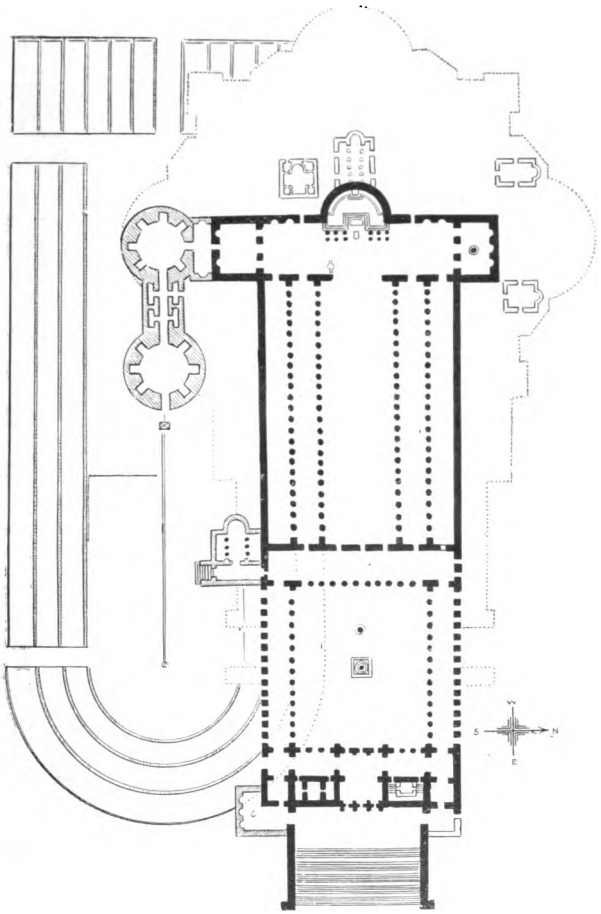

Plan of Old St. Peter's, with Nero's Circus on the left.
(See pages 8, 9.)

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St. Peter's Basilica. (Chap. I, No. 8.)

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Heaven. In early times it was planted with trees, palms, olives, and cypresses; at a later period it was paved with marble, and the trees disappeared. At the left-hand corner, as you entered, stood a rich mausoleum roofed in with rarest porphyry, in which Valentinian III and the English Kings *Cædwalla* and *Offa* are said to have been buried. Each side of the area or Paradiso was enclosed by a portico supported by thirteen columns with Corinthian capitals.

5. **The Fountain of St. Damasus.** The most prominent object within the Paradiso was a grand fountain placed in the centre by St. Damasus for the refreshment of pilgrims. It consisted of a large pine-cone made of bronze planted on a solid base. From its leaves and summit poured forth a plentiful supply of water, rising to a considerable height and then splashing down into a shell of porphyry beneath. The whole was surmounted by a canopy of bronze of convex form, having a cross in its centre and supported by eight Corinthian pillars. At a later period a second fountain of plainer form was erected between the first one and the basilica.

6. **The five great doors.** Old St. Peter's was of the true basilica shape, and would have reminded us of St. Paul's on the Ostian Way. On the façade, which rose to a height of 220 palms from the ground, were rich designs of mosaic work and other ornamentation.

The basilica had five naves entered by five large doors. The first door, counting from left to right, was the **Porta Judicii,** through which funerals entered or passed out. The second was the **Porta Ravenniana,** or Ravenna entrance, for the inhabitants of Trastevere, known as "Ravennati" in the middle ages. The centre door was the **Porta Argentea,** opened only on grand occasions. It derived its name from the silver plates or ornaments affixed to it by Honorius I (626—656). The *Liber Pontificalis* informs us that 975 pounds of silver were used in the work. It fell a prey to the Saracens in 845, after which bronze plates were substituted. On its right was the **Porta Romana,** reserved for women, and next it the **Porta Guidonea** for pilgrims, which opened into the oratory of John VII, where was kept the relic of the **Volto Santo.** The name **Guidonea** refers to the *Guidones* or guides stationed within the door, who accompanied the pilgrims.[1]

7. **The Interior.** On entering the building, the pilgrim must have been greatly struck by the noble proportions of the interior, the long lines of pillars, the profusion of sculptured ornaments, the glitter of the high altar in the distance, the

[1] Lanciani, *Pagan and Christian Rome,* p. 137; Thurston, S.J., *Holy Year of Jubilee,* p. 151.

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height of the heavy-beamed roof, the beauty of the mosaic pavement underfoot. Four rows of columns, 22 in each row, divided the building into five naves, each of the 88 pillars being of the Corinthian order. Over the capitals of the columns of the central nave ran the massive architrave, sculptured in Parian marble, which Nicholas III covered with mosaics and adorned with medallions of the Popes. The divisions of the wall above, between the windows, contained histories from the Old and New Testament richly frescoed. In this middle nave, slightly in advance of the entrance, was the place for the order of penitents, called **Stantes.**[1] Along the length of the basilica and in its side chapels were rich altars, covered with mosaics and emblematic paintings, also sculptured monuments of great beauty, the chief artistic treasures being in the transept.

8. **The High Altar.** In front of the high altar was the choir, formed by a boundary of low arches adorned with bas-reliefs and rich curtains, and flanked on either side by a marble *ambone* or pulpit. On the further side of the choir and beyond the twelve lofty pillars over the Confession, stood the sanctuary, having the high altar in its centre, and approached by two flights of seven porphyry steps, one on each side of the Confession.[2] This high altar was originally the only one in the basilica,[3] and was (along with the columns of the sanctuary) the work, not of Popes, but of Constantine himself. It was the first stone altar ever raised for Christian worship. Till Pope St. Sylvester otherwise appointed it, altars had been always made of wood, and were portable, in order that they might be saved from desecration at the hands of unbelievers.

"Round this altar millions have bent the knee; round it circled the teaching and graces of the Church; and near it lay the relics of hundreds of the Church's Saints, witnesses alike of her Sanctity, her Catholicity, her Unity, and her Apostolicity." (J. MacLeod, S.J.)

9. **The Triumphal Arch. The Baptistery of St. Damasus.** *The Triumphal Arch* between the central nave and the transept glistened with golden mosaics representing the Emperor being presented by St. Peter to our Saviour, to whom he was offering a model of the basilica.[4] This mosaic with the dedicatory inscription was unfortunately destroyed in 1525.

[1] Further up the nave were the penitents of the degree **Prostrati,** and near the choir were the **Consistentes.**

[2] These steps are still preserved, being those by which we ascend to the present apse or *tribuna.*

[3] In course of time the nave and aisles were filled with as many as sixty-eight altars.

[4] Lanciani, *Pagan and Christian Rome,* p. 139.

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The Baptistery of St. Damasus was at the end of the right transept, the font being surrounded by columns, probably like that of the Lateran baptistery, which is still preserved. As the streams from the Vatican hill filtered through the foundations into the tombs, St. Damasus drained the hillside and used the water to supply the baptismal font, according to an inscription composed by him and still preserved in the Lateran museum.[1] In this baptistery stood the famous **Chair of St. Peter**; and Ennodius of Pavia, who lived at the end of the fifth century, speaking of the newly-baptized, who went from the font to be confirmed, says the Bishop was seated in the *sella gestatoria apostolicæ confessionis*.[2]

A painting of the interior of "Old St. Peter's," by N. Poussin, will be found in the left aisle of *S. Martino ai monti*. Though only half the size of the present basilica, the edifice covered a greater space than any mediæval cathedral, except those of Milan and Seville. A long list of costly presents made by Constantine to the basilica is given by Anastasius Bibliothecarius,[3] and the immense yearly revenues he assigned to it, and the other basilicas he built in Rome (viz., those of St. Paul, the Lateran, St. Laurence, St. Agnes, SS. Peter and Marcellinus), will be found in De Bussierre and Alban Butler.[4] The basilica was solemnly consecrated by Pope St. Sylvester in presence of the Emperor and Court on November 18, 324.

5.—THE DESTRUCTION OF OLD ST. PETER'S.

Old St. Peter's had lasted some 1126 years (*i.e.*, from A.D. 324 to 1450), when the walls began to settle down on the side where the masonry of Nero's circus had been retained.

Lanciani says the destruction of this venerable basilica is "one of the saddest events in the history of the ruin of Rome,"[5] yet it was considered a necessity, for in Nicholas V's time (1447—1455) the structure was found to be in a damaged state, and the roof threatened to fall. He conceived the idea of entirely rebuilding it, but did little or nothing because of the enormous sums required. Pope Benedict XII (1334—1342) had spent 80,000 gold florins (*i.e.*, some £480,000 of our money) in repairing the roof; but a century later it was found to be again unsafe,

[1] Marucchi, *Basiliques de Rome*, p. 118.
[2] Thurston, S.J., *Holy Year of Jubilee*, p. 155.
[3] XXXIV. *S. Sylvester*, n. 38.
[4] *Les sept Basiliques*, vol. i. c. ii. pp. 226, seq.; *Lives of the Saints*, November 18.
[5] *Pagan and Christian Rome*, p. 143.

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thousands of rats having made holes in the beams,[1] and the southern wall was leaning three feet seven inches to the side, so that the pilgrims, who came to the Jubilee of 1450, were naturally alarmed.

The work of destruction and of reconstruction planned by Nicholas V had to be postponed for half a century on account of the difficulties of the times.

Julius II (1503—1513), elected Pope in 1503 at the age of 60, at once resolved to carry out Nicholas' design. He summoned to his counsel the greatest architects of the day. The Cardinals, when consulted, were opposed to the project on the grounds of the difficulties of the times, of the tremendous cost of such an undertaking, and of the danger to the faith and devotion of thousands incurred by the removal, and, in some cases, probable loss of so many precious memorials and sacred relics of past ages. But Julius was resolute, and in February, 1506,[2] the operations commenced.

A partition wall was built across the basilica and the western portion was first destroyed.[3] It took nearly a century to rebuild this western section from the partition wall to the apse. "The demolition of the western section began on February 21, 1506, and ninety years later the partition wall was taken down, and the new temple was seen in all its glory." (Lanciani.)

It is a matter of the deepest regret that the work of demolition was carried out by Bramante hurriedly, with wanton destruction of the mosaics of Constantine, of countless mediæval monuments, and of priceless treasures of art.

The modern basilica, with all its splendour, can never adequately supply the place which the original sanctuary held in Catholic hearts, for it had been the central point of the Church's history for nearly twelve hundred years, and was a connecting link with the Church of the Catacombs.

It was intended at first to save the splendid *atrium* or quadrangular portico in front of the basilica, and Michael Angelo's plan would have secured its preservation; but, unfortunately, Paul V decided, in 1605, to prolong the nave, and so all that remained of the older edifice was sacrificed.

[1] *Pagan and Christian Rome*, p. 143.

[2] In the same year the foundation stone of New St. Peter's was laid by Julius II.

[3] The western portion included the transepts and apse.

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6.—THE BUILDING OF NEW ST. PETER'S.

The following outline of the more important events connected with the rebuilding of St. Peter's (a work which lasted 108 years) may interest the reader.

1506. *April* 11. The laying of the foundation stone under the present large pier of St. Veronica by Julius II, in presence of thirty-five Cardinals. The architect selected by the Pope was **Bramante d'Urbino** (Lazzaro), whose design presented the form of a Greek cross surmounted by a magnificent dome or cupola, and flanked by small towers or turrets. So rapidly did the building, not only of the four massive pilasters, but of the northern and western tribunes, proceed, that Bramante before his own and the Pope's death, or within eight years, raised them to the height of the great cornice whence the arches were to spring. He also finished the vaulted roof of the west tribune.

1513. *Febr.* 13. Death of Julius II, who was succeeded by Pope Leo X (Julian de Medici).

1514. Death of Bramante. Leo X entrusted the work to a commission of three architects, Raphael,[1] Julian da Sangallo,[2] Giacondo da Verona, O.P., who soon discovered that Bramante's work had been too hastily done, that the foundations were insecure and required strengthening. They also decided that Bramante's plan should assume the form of a Latin cross.

1517. Death of Giuliano da Sangallo.

1520. Death of Raphael. Leo X entrusted the continuation of the work to Baldassare Peruzzi and Antonio da Sangallo, nephew of Giuliano. Peruzzi reverted to Bramante's design, that of the Greek cross, making each of the four sides terminate in an apse.

1521. Death of Leo X who was succeeded by Clement VII.

1527. A storm burst on Rome. Lutheran hordes led by Constable de Bourbon swooped down upon the city and plundered the Vatican and St. Peter's.

1534. Death of Clement VII. He was succeeded by Paul III. Death of Baldassare Peruzzi. The new Pope placed the superintendence of the work entirely in the hands of Antonio da Sangallo.

1546. Death of Antonio da Sangallo. The work had as yet made little progress since the death of Leo X.

1546. Paul III sent for Michael Angelo, then in his seventy-second year, and this great painter, sculptor, and architect

[1] Raffaelle Sanzio d'Urbino, b. 1483, d. 1520.
[2] Giuliano da Sangallo, b. 1445, d. 1517.

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adopted Bramante's plan, enlarging the tribune and transept, and beginning the dome from designs of his own.

1564. Death of Michael Angelo, leaving the dome unfinished.

1585. Election of Sixtus V. Michael Angelo's great dome, with modifications by Giacomo della Porta, was completed in 1590.

1603. The partition wall built across the basilica was taken down and the western section of the new temple was revealed in all its glory.

1605. Paul V, with Carlo Maderna for his architect, decided to lengthen the nave, and for this purpose destroyed all that remained of the older edifice. The plan of the Latin cross was again adopted.

1614. The present façade designed by Maderna was completed, but is quite unworthy of the great temple.

1626. Urban VIII solemnly consecrated the basilica on November 18.

The cost of the building is said to have been 47 million scudi, *i.e.*, about £10,000,000. The new sacristy erected by Pius VI in 1775, cost 900,000 scudi, *i.e.*, about £180,000.

"St. Peter's was built at a period when architecture was in a transition state, when the classical ideal and the Gothic influence were warring against each other. And although the best architects of the time were employed in its construction, although no money was spared, and although the best as well as the most costly and beautiful materials were used in its decoration, it has defects which have been subjected to severe criticism."[1]

7.—THE APPROACH TO ST. PETER'S.

The approach to the great temple, after emerging from the narrow *Borgo nuovo*, is made through an immense piazza, flanked by two semi-circular colonnades, which "run curving out like giant arms, always open to receive the nations that go up there to worship."[2] In the piazza it is said that an army of 200,000 men could be drawn up in rank and file, horse and foot and guns.

"The piazza, with Bernini's colonnades, and the gradual slope upwards to the mighty temple, gave me always a sense of having entered some millennial view of Jerusalem, where all things small and shabby were unknown." (George Eliot.)

The **Colonnades**, built by Bernini for Alexander VII. (1657

[1] Tuker and Malleson, *Handbook to Christian and Ecclesiastical Rome.* Part i. p. 69.

[2] Marion Crawford, *Ave Roma Immortalis.*

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—1667), form a striking approach to the great basilica. Each colonnade has a width of 61 feet, a height of 64 feet, and presents to the eye an impressive avenue of 142 gigantic columns. On the entablature are ranged 182 statues of saints, each 11 feet in height. Along these colonnades, used to pass on every Corpus Christi festival, in the happy days before the year 1870, the gorgeous procession of the Blessed Sacrament to the clanging of bells, the booming of cannon, the chanting of hymns, and the waving of censers, amid a shower of flowers.[1]

The great **Obelisk** in the centre of the piazza, is the one referred to above as formerly occupying the centre of the *spina* or middle line of Nero's circus, close to the spot where St. Peter is said to have been martyred. It is one of the most remarkable monuments of antiquity in Rome, and one of the most venerable, because of the crowds of martyrs who suffered near it in the persecution of Nero. Sixtus V removed it from the sacristy side of St. Peter's to its present position in 1586, and in the bronze cross on its summit he enclosed a relic of the True Cross. Its removal was quite a daring feat of engineering skill, the weight being 332 tons. The height of the obelisk and base is 132 feet, that of the shaft 83 feet.

The two noble **Fountains** in the piazza, which Cardinal Wiseman describes as "sending up massive jets like blocks of crystal into the hot sunshine, and receiving back a broken spray, on which sits an unbroken iris,"[2] stand like symbols of the inexhaustible streams of sacramental grace ever flowing in the Church of God.

Thackeray in *The Newcomes* observes: "You advance towards the basilica through—oh, such a noble court! with fountains flashing up to meet the sunbeams; and right and left of you two sweeping half-crescents of great columns."

The ground we tread on is *sacred* because of the martyrs who suffered here under Nero. Pope St. Pius V, while crossing this piazza with the Polish Ambassador, suddenly stooped down and gathered a handful of dust, saying: "Take this (as a relic), for it has been reddened with the blood of martyrs."

Marion Crawford writes: "The foundations of Christendom's Cathedral are laid in earth wet with the blood of many thousand martyrs. During 250 years every Bishop of Rome died a martyr, to the number of thirty consecutive Popes. It is really and truly holy ground, and it is meet that the air once

[1] For Cardinal Wiseman's description of the Corpus Christi procession at St. Peter's, see his *Life* by W. Ward, p. 40.

[2] *The Last Four Popes.*

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rent by the death-cries of Christ's innocent folk should be enclosed in the world's most sacred place, and be ever musical with holy song and sweet incense."[1]

8.—THE EXTERIOR OF ST. PETER'S—THE BENEDICTIO URBI ET ORBI.

A broad flight of steps leads up to the Portico or Vestibule. In the Ages of Faith pilgrims would have ascended them on their knees; such is not the custom now, but a feeling of intense reverence steals over us when we reflect how many saints have ascended these very steps.

The façade, built for Paul V by Carlo Maderna in 1614, is disappointing in design but impressive because of its vastness and solidity, fitting emblem of the Church built on the Rock of Peter, against which the gates of hell shall never prevail.

Over the middle entrance is the Balcony, whence the Pope gave his solemn Benediction to the people every Easter Sunday and every St. Peter's Day before the Piedmontese occupation of 1870. It is hard, in these prosaic days, when the world is smitten with the plagues of Freemasonry, Socialism and Anarchism, to recall the impressive scene so often witnessed of old, when the Pope, standing in this balcony, extended his hands in blessing over a hundred thousand of his kneeling children. The sudden appearance of the white-clad figure of the Pontiff under the awning stretched over the balcony; the thrilling sound of his voice as he chanted the benediction; the flash of the soldiers' swords raised to salute Christ's Vicar; the thunder of the cannon of Castel S. Angelo; the clang and peal of St. Peter's bells, answered from the belfries of three hundred other churches; the acclamations of the crowd as he was borne away in his *sedia gestatoria*—these are all things of the past, which can only be seen and heard again when the Holy Father recovers the freedom he could formerly exercise.

9.—THE GREAT PORTICO OR VESTIBULE.

Its size is enormous; it measures 468 feet in length, is 66 feet high, and 50 feet wide. Five broad entrances admit to a spacious hall, rich in marbles, gildings, stuccoes, with a pavement of inlaid marble. At either extremity is an equestrian statue, the one on the right being that of Constantine, the other of Charlemagne. On the left of the middle door, affixed to the

[1] *Ave Roma Immortalis*, p. 300.

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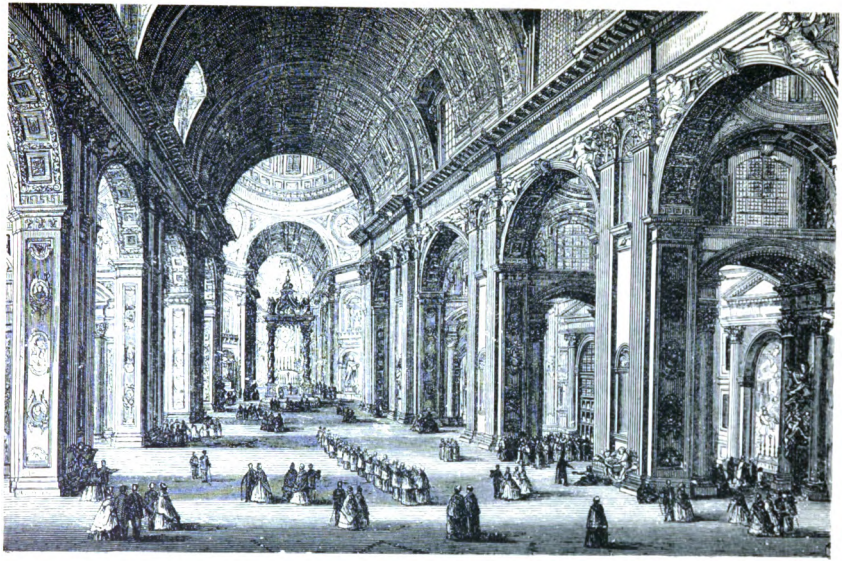

Interior of St. Peter's. (Chap. I, No. 10.)

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St. Peter's Chair. (Chap. I, No. 16.)

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wall, is the epitaph composed by the order of Charlemagne for the tomb of Pope Adrian I (772—795), a relic of Old St. Peter's.[1]

Inside the porch, over the central arch, is the fragment of **Giotto's** famous mosaic, the **Navicella**, or St. Peter's bark, executed by the artist in 1289 and preserved at the time of the demolition of Old St. Peter's.[2] It is related of Cardinal Baronius, the illustrious disciple of St. Philip Neri, that whenever he passed this symbolic representation of Christ's Church, he reverently uncovered his head.

Five huge doors give access to the Basilica. The bronze doors in the centre belonged to Old St. Peter's, and were executed by order of Eugenius IV (d. 1447) from the designs of the Florentine workers, Filarete and Simone Baldi, brother of Donatello. The bas-reliefs of the panels represent the martyrdom of SS. Peter and Paul; those upon the framework introduce mythological subjects. The fifth door to the right, the **Porta Santa**, is walled up, and opened only in years of Jubilee. Many of the faithful kiss the cross on this doorway before entering the Basilica.

10.—THE INTERIOR OF ST. PETER'S.

Pushing aside the heavy leathern curtains that hang in the doorway we enter into Christendom's Cathedral, the Queen of churches, the most stupendous edifice ever raised by the hand of man to the worship of his Creator. The sight that "bursts upon the astonished gaze, surpasses the wildest dreams of imagination; everything seems resplendent in light, magnificence and beauty." (Eaton.)

"I saw St. Peter's," says Gray, "and was struck dumb with astonishment." "We stopped at the vestibule of St. Peter's church; nor dare we with unhallowed pen violate the majesty of so divine a structure; for there are some things which are never more adequately praised than by amazement and silence." (Mabillon.)

As we enter, "the air is suddenly changed; a hushed, half rhythmic sound makes the silence alive. The light is not dim or ineffectual, but soft and high, and is as rich as floating gold in the far distance and in the apse, an eighth of a mile from the door." (Marion Crawford.)

"It is unparalleled in beauty, in magnitude and magnifi-

[1] Marucchi, *Basiliques de Rome*, p. 120.

[2] Cardinal Stefaneschi paid 2,200 gold florins to Giotto for this work of art.

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cence, and is one of the noblest and most wonderful of the works of man." (Eaton.)

Architecture, sculpture, painting, represented by some of the mightiest geniuses the world has ever seen, have done their utmost to make St. Peter's a worthy house of God, a temple of unrivalled splendour. On advancing up the nave[1] under an arcade of stupendous arches, one is impressed by the beauty of variegated marbles underfoot, the splendour of the golden vault high overhead, the lofty Corinthian pilasters on either side, the richly-gilded entablature, the colossal statues of saints, founders of Religious Orders, the glowing mosaics above the altars. Everything is rich, colossal, impressive, overpowering; the eye is bewildered at this vision of splendour seen through the sunlit atmosphere, and gazes in wonder at the glorious lines of arch and roof that follow on and on to the distant choir. At certain hours of the day, the brilliancy is wonderful, all the marbles and sculptures seem as fresh and new as though they had only just left the workmen's hands, and the atmosphere beneath the dome and in the choir seems laden with a mist of gold.

In the centre of the floor near the entrance is a large round slab of red porphyry, an object of great interest to foreigners, for it was on this stone that Emperors of the Holy Roman Empire were formerly crowned. Charlemagne knelt here when crowned in the year 800.

II.—DIMENSIONS OF THE BASILICA.

"No one standing for the first time upon the pavement of St. Peter's can make even a wide guess at the size of what he sees, unless he knows the dimensions of some one object. . . . To feel one's smallness and realize it, one need only go and stand beside the marble cherubs that support the holy water basins against the first pillar of the nave. They look small, if not graceful; but they are of heroic size." (Aug. Hare.)

The nave is 613 feet long, 81 feet wide, 133 feet high; the transept is 449 feet long. The dome towers to a height of 448 feet above the pavement, with a diameter in the interior of 139 feet 9 inches, a trifle less than that of the Pantheon. Looking up at the mosaic pictures of the four Evangelists on the spandrels of the dome, notice the pen in St. Luke's hand; it seems of ordinary size, yet its length is about eight feet. The

[1] The nave is divided from the aisles by four great piers faced with Corinthian pilasters, which extend beyond the spring of the arches to the vaulting of the roof.

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letters on the frieze round the dome are about six feet high. Fifty thousand persons would hardly fill the nave and transepts, and it is said that the building will hold eighty thousand.[1] The enormous size of everything is not realized at first, and it is only by observing the living, moving figures that one can form any idea of its colossal proportions.

12.—STATUE OF ST. PETER.

As we advance up the nave, attracted by the ring of lights that sparkle on the floor beneath the dome, we notice against a pillar on our right the bronze figure of St. Peter seated on a marble throne, the foot of which is reverently kissed by the faithful. It is touching to watch the mothers as they lift up their little ones to pay this act of homage to the great Prince of the Apostles.

Father Grisar, S.J., proves the statue to be a work of the sixth century, of the time of Pope St. Symmachus, and both he and the eminent archæologist, Lanciani, dismiss with contempt the statement of certain Protestant writers that it was originally a pagan statue.[2]

Every year on St. Peter's feast it is robed in a cope of gold brocade, crowned with a jewelled tiara, and invested with other pontifical insignia. An interminable line of persons passes before it, each one kissing the right foot, to testify his reverence for the Prince of the Apostles, and bending down his head to receive St. Peter's blessing.

13.—ST. PETER'S TOMB—AD LIMINA APOSTOLORUM.[3]

The first thought of every Catholic pilgrim in Rome naturally turns to St. Peter's tomb, and only when he is kneeling beneath Michael Angelo's wondrous dome, and looking down into the oval space in front of the high altar, does he realize that he has reached the goal of his pilgrimage. A marble balustrade surrounds this sunken area, and a luminous crown of ninety-three lamps in triple clusters sheds its splendour over the hallowed spot. The descent is by a double flight of marble steps, within the curve of which is a beautiful kneeling figure of Pope Pius VI, by Canova. The walls are incrusted and the floor paved with precious stones, jasper, porphyry, agate, &c.

[1] It covers 240,000 square feet of ground, or about six acres.

[2] *Civiltà Cattolica*, 1898. *Analecta Romana*, 1899, pp. 627, seq.

[3] *Limina*, *i.e.*, threshold, house. The word here stands for the churches of the two Apostles.

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In front are two brass statues of SS. Peter and Paul guarding the bronze doors that conceal a niche, the grated floor of which stands immediately over the Apostle's tomb. On opening these doors a gold coffer is seen; it is the work of Benvenuto Cellini, and contains the Palliums destined for Archbishops. The sides of the niche are decorated by two mosaics of SS. Peter and Paul from designs of Michael Angelo; the back by an ancient representation of our Divine Lord in mosaic preserved from the older church.

As we kneel in front of this holy spot, illumined by the mysterious splendour that streams from above, a feeling of intense awe overpowers every other emotion; we realize the dread majesty of the place. "This is truly the House of God and the Gate of Heaven." How many saints have knelt here since the dawn of Christianity! Here St. Ignatius of Loyola, St. Philip Neri, St. Dominic and others prayed in ecstasy and bedewed the ground with their tears. Here kings and emperors have come to lay their homage and even their crowns at St. Peter's feet. Here in the dark days of persecution both Pontiffs and the faithful came to implore St. Peter's help and protection. Here in the present troubles of the Church, countless pilgrims have bent down, while from countless hearts the prayer has gone up to Heaven, that God would "preserve the Holy Father and give him life, and make him blessed upon earth, and not deliver him up to the will of his enemies."

It is related of the late **Cardinal Vaughan** that St. Peter's tomb was to him the one great attraction in the Eternal City. There he went frequently to pray, and in later years he said Mass twice a week in the crypt of the basilica over the body of the Apostle. His intense devotion to St. Peter made him revere the very stones in the magnificent pile that is raised over his relics, and he has been known to stroke its massive pillars as if to caress them, while he repeated "This is the church of Blessed Peter."[1]

At the demolition of the old basilica, in the time of Julius II, the tomb of St. Peter was left untouched. As some Protestants have questioned **whether St. Peter's body is still there,** in the very tomb where it was replaced in the time of Constantine, it is important to observe:

1. That the tombs of SS. Peter and Paul have been exposed but once to imminent danger of desecration since the time of Constantine, namely, when the Saracens invaded Rome and plundered the churches in 846.

[1] The *Tablet*, June 27, 1903, p. 1014.

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2. That Pope Sergius II had several months' warning of their coming, and consequently time to wall up and conceal perfectly the entrances to the vaults where the tombs were situated.

3. That the Saracens never discovered the tombs, or they would certainly have carried off the golden cross, weighing 150 pounds, which Constantine placed on St. Peter's tomb.

That the golden cross is still there is proved by the following fact: In 1594, at the erection of the new altar, while the architect, Giacomo della Porta, was levelling the floor above the Confession, a portion of the pavement gave way, and through the aperture the tomb of St. Peter became visible, and on it the golden cross of Constantine inscribed with his own and his mother, St. Helen's, names. Pope Clement VIII, with the Cardinals Bellarmine and Antoniano, came to see it, and he was so deeply impressed that he had the aperture at once strongly sealed up, rendering the tomb once more invisible and inaccessible.[1]

14.—THE HIGH ALTAR CANOPY AND DOME.

The High Altar is a Papal one, where formerly on great festivals the Pope was wont to celebrate Mass.

"St. Peter's is only itself when the Pope is at the high altar, . . . on the very spot which becomes him, the one living link in a chain, the first ring of which is riveted to the shrine of the Apostle below." (Cardinal Wiseman.)

Overshadowing the altar, Bernini's colossal baldachino, with its four spiral columns of peerless bronze work, soars to a height of 95 feet from the base of the pillars to the top of the cross that surmounts it; yet from the vastness of the building, of which it is the central feature, no such idea of size is realized. The weight of this mighty canopy is said to be 93 tons.

Crowning all stands Michael Angelo's wondrous Dome, the mightiest effort of a master-hand. As we gaze upward, the feeling is one of bewilderment; we grow dizzy; we wonder how human power and human skill could have lifted and poised in air such a prodigious cupola. The size is realized if two persons stand on opposite sides of the great circle on the pavement corresponding to the immense sweep of the dome, and measure the distance between them. Stones, bricks, timber, cement, water, all had to be lifted to the height of 400 feet. Sixtus V employed 600 skilled workmen, who worked day and

[1] Marucchi, *Basiliques de Rome*, p. 123; Lanciani, *Pagan and Christian Rome*, c. iii.

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night, and in two years the mighty structure was reared at the cost of 200,000 gold scudi. Experts had estimated that it would cost a million gold scudi, and would take ten years to build.[1] "Everything in the place is vast; all the statues are colossal; all the pictures are enormous."[2]

15.—THE SIDE CHAPELS AND ALTARS.

Twenty-seven chapels and altars are contained within the aisles, apse and transept, most of them being richly adorned by various princes. They may be visited in the following order beginning with that which stands near the Porta Santa. The numbers here given refer to those in the Plan.

1. Chapel of the *Pieta*, *i.e.*, of Our Lady of Dolours, adorned with Michael Angelo's admirable group of our Lady holding the dead body of her Divine Son on her knees. In this chapel will be noticed a column decorated with vine branches trailing round it. It formerly stood near the Confession of the old basilica. An inscription on the base states that it came originally from the Temple of Jerusalem, and that our Saviour leaned against it while praying or preaching.[3] In the same chapel is the rich sarcophagus of Anicius Probus (d. 395), with sculptured figures of the Apostles.

2. Chapel of the *Crucifix*. Many of the more precious relics of the basilica are preserved in this chapel, adjacent to which is the monument of Leo XII (d. 1829).

3. Chapel of *St. Sebastian*. The altar is adorned with a mosaic representing the Martyrdom of St. Sebastian, after *Domenichino*. The originals of several of these altar-pieces are to be found in S. Maria degli Angeli.

4. Chapel of the *Blessed Sacrament*, closed by an iron gate. The bronze tabernacle is modelled after Bramante's "Tempietto" at S. Pietro in Montorio. On the floor is placed the superb bronze monument of Sixtus IV (d. 1484), designed by *Ant. Pollaiuolo*. Close by, marked with a simple stone is the grave of Julius II, for whom the fine monument in S. Pietro in Vincoli was intended.

Under the arches of the aisle are the monuments of Innocent XII (d. 1700), Countess Matilda (d. 1115), Gregory XIII (d. 1585), and Gregory XIV (d. 1591).

5. Gregorian Chapel: *Our Lady of Help;* the altar dates from 1118, and belonged to Old St. Peter's. Under it is the

[1] Lanciani, *Pagan and Christian Rome*, p. 143. Thurston, S.J., *Holy Year of Jubilee*, pp. 158, 159.
[2] Marion Crawford, *Ave Roma Immortalis*.
[3] Marucchi, *Basiliques de Rome*, p. 121.

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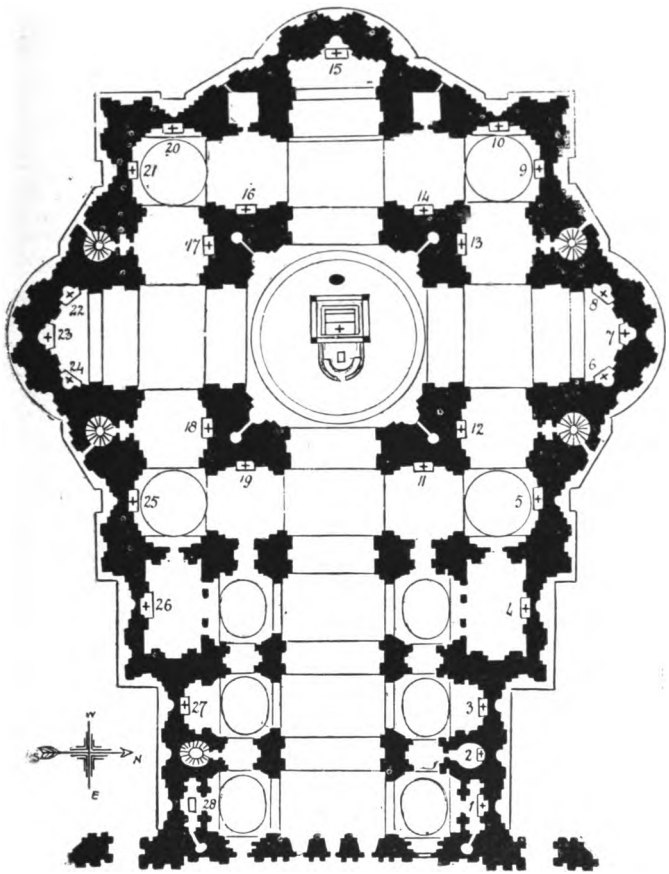

Plan of St. Peter's Basilica.
(The numbers refer to those on pages 22, 23.)

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tomb of *St. Gregory Nazianzen* (d. 390); on the right is the monument of Gregory XVI (d. 1846).

Proceeding to the right hand transept we pass the monument of Benedict XIV (d. 1758).

In this transept the *Vatican Council* held its sessions in 1870. The altars are: 6. of *St. Wenceslaus;* 7. of *SS. Processus and Martinian,* with their relics underneath; 8. of *St. Erasmus.* Above the latter altar is the Martyrdom of St. Erasmus, a mosaic after Poussin.

Passing in front of *Canova's* monument of Clement XIII (d. 1769) with its admirable figures of the two lions, we reach

9. The altar of *St. Michael,* having a mosaic after *Guido Reni.*

10. The altar of *St. Petronilla,* under which lies the body of the Saint. The splendid mosaic of the Burial of the Saint is after *Guercino.* To the left of the altar stands the monument of Clement X (d. 1676).

Against the two great piers that support the dome on this side of the basilica, are four altars, viz.:

11. Altar of *St. Jerome,* with mosaic of the Communion of St. Jerome, after *Domenichino.* The original is in the Vatican Pinacoteca.

12. Altar of *St. Basil,* with the Mass of St. Basil, after *Subleyras.*

13. Altar of the *Navicella,* with our Lord in St. Peter's bark, after *Lanfranco.*

14. Altar of *St. Peter,* with the Raising of Tabitha, after *Costanzi.*

15. *Apse* with altar of *St. Peter's Chair.*[1]

On either side are the monuments of Urban VIII (d. 1644), and Paul III (d. 1549). Canonization and Beatification solemnities are held in this apse.

Against the two great piers of the dome on the south side of the basilica are four altars arranged as follows:

16. Altar of *SS. Peter and John,* with Healing of the Lame Man, after *Mancini.* Opposite is the monument of Alexander VIII (d. 1691).

17. Altar of *SS. Peter and Paul,* with an oil-painting on slate by *Vanni;* subject, the Punishment of Simon Magus. Opposite is the monument of Alexander VII (d. 1667) by Bernini.

18. Altar of *SS. Peter and Andrew.* Death of Ananias and Sapphira, after *Roncalli.* Opposite is the door leading to the Sacristy, and above the door is the monument of Pius VIII (d. 1830) by Tenerani.

[1] See No. 16.

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19. Altar of the *Transfiguration.* The mosaic is the finest in the basilica: it is referred to below under *Mosaic Pictures.* The original is in the Vatican Pinacoteca.

20. Altar of *St. Leo I*, at the head of the left aisle, where a beautiful marble relievo by *Algardi* represents the meeting of St. Leo the Great and Attila. Under the altar lies the body of St. Leo I, while Leo XII is buried in the church floor in front of this altar.

21. Altar of *Our Lady of the Pillar.* The column with the picture of our Lady belonged to the old basilica, where the picture was greatly venerated. A Christian sarcophagus under this altar contains the bodies of SS. Leo II, Leo III, and Leo IV.

22. Altar of *St. Thomas.* In front is the tomb of Palestrina, the great composer (d. 1594).

23. Altar of *St. Peter's Crucifixion.* Mosaic after *Guido Reni.*

24. Altar of *St. Francis of Assisi.*

25. *Clementine Chapel:* altar of *St. Gregory the Great*, the Apostle of England.

The Saint's body lies enshrined under the altar. The mosaic is after *Andr. Sacchi.*

On the left side of the chapel may be observed *Thorvaldsen's* monument of Pius VII (d. 1823).

Under the arch leading to the next chapel are the monuments of Leo XI (d. 1605) and Innocent XI (d. 1689).

26. *Choir Chapel*, elaborately decorated by *Della Porta.* Beneath the altar is the body of *St. John Chrysostom* (d. 407).

The altar-piece in the choir chapel is a mosaic copy of the Immaculate Conception, by *Petro Bianchi*, in S. Maria degli Angeli. It was crowned by Pius X with the crown of twelve diamond stars on December 8, 1904, the Jubilee of the definition of the dogma.

Under the next arch is the monument of Innocent VIII (d. 1492) by *Pollaiuolo*, preserved from Old St. Peter's. Opposite it is the tomb where the most recently deceased Pope rests until the completion of his tomb and monument elsewhere.

27. Chapel of the *Presentation* of our Lady in the Temple, with mosaic after *Romanelli.*

The next arch covers Canova's monument of the *last of the Stuarts.* "James III" and his sons, Charles Edward and Henry Cardinal, Duke of York,[1] erected at the expense of George IV, who made an allowance to the last of the Stuarts. Over the door leading to the dome is erected the monument of

[1] They are buried in the crypt below the nave.

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Maria Clementina Sobieski (d. 1735), wife of the Young Pretender.

28. The *Baptistery.* The font, which is of porphyry, is formed out of the cover of a sarcophagus, taken from the mausoleum of Hadrian.

The altar piece is a copy in mosaic of the Baptism of our Lord, by *Carlo Maratta*, in S. Maria degli Angeli.

Mosaic Pictures.—The magnificent mosaic pictures over the side altars deserve special notice. It is only by the closest inspection and at a certain angle of the incidence of light, that one can detect them to be not paintings, but executed, bit by bit, in exceedingly small particles of mosaic. They are all copies of celebrated paintings, and were made in the Vatican mosaic works at enormous cost. The mosaic of Raphael's "Transfiguration" (altar 19) is said to have occupied ten men constantly for nine years, and to have cost 60,000 francs. "In execution they are wonderful, and many a stranger looks at them and passes on, believing them to be oil-paintings. They possess the quality of being imperishable and beyond all influence of climate or dampness; they are masterpieces of mechanical workmanship."[1] The most beautiful are the Transfiguration, by *Raphael;* the Last Communion of St. Jerome, by *Domenichino;* and the Burial of St. Petronilla, by *Guercino.*

16.—ST. PETER'S CHAIR.

In the apse at the end of the basilica is a gigantic chair of gilded bronze designed by Bernini, which is upheld by the four great Doctors of the Church, two Greek and two Latin, viz., SS. Chrysostom and Athanasius; SS. Ambrose and Augustine. It contains the actual chair used by St. Peter as Bishop of Rome. From the reign of Alexander VII till the year 1867 no one had ever set eyes upon it. In that year, however, on the occasion of the eighteenth centenary of the martyrdom of the Apostle, Pius IX ordered it to be exposed for the veneration of the people.

The *Tablet*[2] gives the following description of it: "The ancient framework of yellow oak was found (in 1867) to be worm-eaten and decayed, and bore marks of the pious violence of the faithful who had chipped portions of it away. These pieces of simple workmanship were adorned with later, though still ancient, additions of a more ornate kind. Panels of dark acacia wood bearing ivory squares with

[1] Marion Crawford, *Ave Roma Immortalis.*
[2] January 25, 1902.

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the labours of Hercules and other pagan scenes engraved upon them filled up the front and sides of the chair, and the back was composed of the same wood formed into arches surmounted by a tympanum."

De Rossi and Marucchi have proved the existence of this venerable relic as far back as the *second* century. In the sixth century the Abbot John is recorded as having carried some of the oil from the lamp burning before this apostolic throne to the Lombard Queen, Theodolinda.

In the seventh century, **Cædwalla,** King of the West Saxons, came to venerate this holy relic, as recorded in his epitaph put up in Old St. Peter's by Pope Sergius I, and quoted by St. Bede the Venerable in his *Church History:* "King Cædwalla, the powerful in war, for love of God left all, that he might visit and see Peter and Peter's Chair, and humbly receive from that font the cleansing waters."

It is uncertain in what part of Rome St. Peter placed his chair and the centre of administration of the primitive Church. There is a tradition that it stood for a time in the house of Pudens (S. Pudenziana), and then in the cemetery of Ostrianus just beyond S. Agnese on the Via Nomentana. Professor Marucchi, however, contends that its place was (for a time at least) the ancient baptistery which has been brought to light at the Catacomb of St. Priscilla on the Via Salaria. We have seen above, that in the fifth century it occupied the Baptistery of Pope Damasus in Old St. Peter's.[1]

17.—SHRINES OF SAINTS AND OTHER GREATER RELICS.

1. In the Confession of St. Peter under the high altar lies the body of the great Apostle. His head and that of St. Paul have been venerated at the Lateran since the ninth century.[2]

Round the Apostle's tomb are gathered together the bodies of his first successors, SS. Linus, Cletus or Anacletus, Evaristus, Sixtus, Telesphorus, Hyginus, Pius, Eleutherius and Victor, all martyred for the faith.

Somewhere in or near the basilica are said to be the remains of the first Christians cruelly put to death by Nero, whose number is known to God alone.

2. Under the side altars are the bodies of many great saints, viz., SS. Simon and Jude, Apostles, St. Leo I,[3] St. Leo II,

[1] See No. 4. [2] See No. 47.

[3] On St. Leo I and the barbarian chiefs Attila and Genseric, see No. 22.

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St. Leo III, St. Leo IV,[1] St. Boniface IV, St. Gregory the Great, St. Fabian, St. Sixtus II, and twenty-three other canonized Popes; also St. John Chrysostom, SS. Processus and Martinian, St. Petronilla Aurelia, St. Gregory Nazianzen, and many others.

The head of St. Andrew the Apostle, solemnly translated by Pius II in 1462 from S. Maria del Popolo is also preserved here; as are the heads of St. Luke the Evangelist, St. Sebastian and St. Damasus. The head of St. Laurence, martyr, is reverenced on the altar within the chapel of the relics.

3. The three Greater *Relics of the Passion* are:

(*a*) **The Volto Santo,** or *Veil of St. Veronica*, which bears the impression of our Divine Lord's Face. No relic was more famous in the Middle Ages, and none gave rise to such enthusiastic manifestations of devotion. Marucchi says that it is first mentioned in documents belonging to the eleventh century, and that the first to speak of it was Bernard of Soracte.[2] Baronius states that the tradition concerning it stretches back into time immemorial, *ab immemorabili*. The supposed copies of the *Volto Santo* usually met with are, says Marucchi, mere fancy representations—the original having become so faint that the features can hardly be distinguished. When on the occasion of which the year 1904 was the Jubilee, Pope Pius IX caused the three great relics of the Passion to be exposed on the altar of the Chapel of the Blessed Sacrament, in St. Peter's, during the year 1854, the original *Volto Santo* was carefully and frequently examined at close quarters by one who testifies to very marked changes in the appearance of this relic. On some days it was so very faint as scarcely to make any impression on the eye at all, but on others the dim outlines became comparatively quite distinct, and on the left cheek a deeply shaded blur could be discerned, suggesting the infliction of some violent blow. As the substance of the veil could have been by no means externally approached, these alternations can be attributed only to the varying effects of light or temperature on marks deeply impressed upon the material itself. An antique chest was long shown in the Pantheon, in which the relic was at one time preserved.

[1] By his prayers Italy was freed rom the incursions of the Saracens, and a great fire was extinguished in the Borgo. These events form the subjects of two of Raphael's frescoes.

[2] Marucchi, *Basiliques de Rome*, p. 123. Alban Butler, *Lives of the Saints*, January 13 (note), observes that the print of the Holy Face kept at St. Peter's is mentioned in an ancient ceremonial of that church, dedicated to Celestine II in 1143; also in a Bull of Nicholas IV issued in 1290.

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(*b*) **The Sacred Lance.** St. Andrew of Crete informs us that it was found near the True Cross by St. Helena, mother of Constantine. St. Bede and St. Gregory of Tours speak of its being venerated in the sixth century as one of the most precious relics at Jerusalem. Thence it was taken to Constantinople, and in 1453 was given by the Sultan Bajazet to Pierre d'Aubusson, Grand Master of the Knights of Rhodes, who presented it to Pope Innocent VIII in 1492. A part which was broken off by some accident at Constantinople, was placed by St. Louis of France in the famous Sainte Chapelle.

(*c*) A large **Relic of the True Cross** brought to St. Peter's from Santa Croce by Urban VIII in 1629.

4. Besides these, the basilica possesses countless other precious relics, chiefly of martyrs and confessors.

18.—THE VATICAN CRYPTS.

Formerly leave was easily given to see the Crypts, but of late years the privilege is more difficult to obtain. Under Leo XIII it was usually granted to a priest who wished to say Mass there, but on the condition that he brought only five persons with him.

The entrance is by a narrow stair under the statue of St. Veronica at the foot of one of the four great piers of the dome. A priest-sacristan and two little acolytes with lighted tapers accompany visitors.[1] At the foot of the steps a narrow passage leads to a small oratory in the form of a cross (one arm of which serves for a sacristy), where there is room for about a dozen persons. The altar is a little to the right of St. Peter's tomb, but this stands on a lower level, and is hidden and inaccessible. The electric light allows everything to be seen clearly. After Mass visitors are shown by a priest round the crypts, divided into **Grotte nuove,** *i.e.*, the part under the dome, and **Grotte Vecchie,** *i.e.*, that under the nave. We are here on the floor of the ancient basilica, surrounded by mediæval tombs, ancient mosaics, fragments of precious marblework, in fact, nearly all that remains of the treasures of art that adorned Old St. Peter's. The exquisite beauty of some of the fragments of sculpture preserved in this place (several from the hand of Mino di Fiesole and Donatello),

[1] At the foot of the stairs is the ancient chapel of *S. Maria in Portico*, containing a picture of the Madonna by Memmi from the portico of the old church. The next chapel is that of *S. Maria Partoriente*, and between them is a tenth century mosaic of our Lord, in the attitude of benediction, from the tomb of Otho II.

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makes one regret the wanton destruction of works of art, when Constantine's building was demolished with such haste by Bramante. Here are to be found the tombs of Popes Adrian IV (Nicholas Breakspear), Nicholas V, Paul II, Julius III, Nicholas III, Urban VI, &c.; also of the Emperor Otho II, and those of James, the "Old Pretender," of Prince Charles Edward, the "Young Pretender," and of Henry, Cardinal Duke of York, the last scions of the hapless Stuart race. Rome was kind indeed to these royal exiles, for she gave them a shelter in life when all things earthly failed them, and in death a sepulchre close to the Prince of the Apostles. Among the early Popes buried close to St. Peter's tomb is *St. Eleutherius*, who died in 192. Lucius, one of the kings of Britain, sent an embassy to him to ask for missioners to instruct his subjects in the Faith. St. Eleutherius, overjoyed, sent several apostolical men, the chief among them being Fugatius and Damianus.

Opposite the entrance to the little oratory where Mass is said, stands the splendidly sculptured sarcophagus of Junius Bassus, Prefect of Rome; and on the walls at either side of the entrance are exquisite marble reliefs by Donatello, representing the martyrdom of SS. Peter and Paul.

19.—SAINTS AT ST. PETER'S TOMB.

A never-ending movement has been going on from all quarters of the globe towards this centre of Christendom, this "haven of salvation." Saints and doctors of the Church, sacred virgins, Christian monarchs, the great and the lowly, the learned and the simple, the faithful of all lands—what a glorious array they present!

1. Of those who suffered martyrdom in Rome while on a pilgrimage to the Apostle's tomb we may mention:

SS. Marius and Martha and their sons, SS. Audifax and Abacus from Persia; St. Maurus from Africa; St. Simplician and his two sons, SS. Constantine and Victorinus from Gaul; St. Paterinus from Egypt.

St. Zoe, arrested at St. Peter's tomb, and burnt alive.

2. Countless saints from all countries have come here on pilgrimage; we can give the names of only a few:

St. Athanasius, St. Augustine of Hippo, St. Paulinus of Nola, in the fourth century; St. Ambrose, a youth in Rome, must often have come here to pray, as also St. Jerome, both before he left for Palestine and when he was recalled to Rome by Pope St. Damasus (384).

St. Leo the Great preached at the tomb about 440;

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St. Gregory the Great speaks of a miracle at the tomb in the sixth century;[1]

SS. Cyril and Methodius in the ninth century;

St. Odilo of Cluny, and St. Peter Damian in the eleventh century;

St. Dominic and St. Francis of Assisi in the thirteenth.

It is related that St. Dominic was here favoured with a vision of SS. Peter and Paul, the first of whom gave him a staff and the second a book, saying these words: "Go and preach, for to this ministry thou art called." Ever afterwards Dominic constantly bore about with him the book of the Gospels, and carried a stick on his journeys, a thing not observed in him before.

St. Ignatius of Loyola, who had been miraculously cured by St. Peter of the wounds which he received at Pampeluna, cherished a tender devotion to the great Apostle and must often have come here to pray. St. Philip Neri was once seen in ecstasy here, raised from the ground. St. Thomas of Aquin worked a great miracle in St. Peter's.[2] St. Catherine of Sweden, who came to Rome in search of her mother, St. Bridget, found her kneeling at St. Peter's tomb, &c.

20.—ENGLISH, IRISH, SCOTCH SAINTS AT ST. PETER'S TOMB

In the fifth century **St. Patrick** here received his commission from Pope St. Celestine I to go and plant the Faith in Ireland. His attachment to St. Peter's Chair is embodied in his charge to his disciples: "As ye are Christians so be ye also Romans."[3]

In the same century **St. Ninian** came to beg St. Peter's blessing on his mission to the Southern Picts.

In the sixth century **St. Kentigern** (Mungo), Bishop of Glasgow and Strathclyde, made seven pilgrimages to St. Peter's tomb.

St. Benedict Biscop of Wearmouth, made six pilgrimages, and was contemplating a seventh just before his death.

In the seventh century **St. Willibrord** here received his commission to evangelize Germany and Frisia.

St. Wilfrid of York, sorely tried in his office, came hither to seek consolation and protection, and was restored by Pope St. Agatho to the see of York.

In the eighth century **St. Boniface** (Winfrid) of England here prepared himself for his apostleship and martyrdom in Germany.

[1] *Dialogues* ii. 25. [2] *Roman Breviary.* [3] See "Book of Armagh," fol. 9.

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In the eleventh century arrived **St. Anselm of Canterbury.**[1]

In the twelfth century **St. Malachy**, Archbishop of Armagh, here begged leave to resign his archiepiscopal office, that he might enter the Cistercian Order. He died at Citeaux in 1147, and St. Bernard is his biographer.

In the same century **St. Laurence O'Toole** came from Dublin, and was present at the Third Council of the Lateran, A.D. 1179.

After these followed St. Virgil, St. Fridian, St. Rumold, St. Kilian, and others. Many Bishops of Ireland were educated and consecrated in Rome. Heads of Irish monasteries went to the Holy See to obtain a confirmation of their rules. Irish missionaries going forth to preach the Gospel among German nations went to Rome to have their mission approved. The stream of pilgrimage from Ireland was so constant that hospices for Irish pilgrims existed in the principal cities of Gaul, Germany, and Italy, at Paris, Cologne, Ratisbon, Vienna, &c.

21.—ANGLO-SAXON KINGS AT ST. PETER'S TOMB.

Cædwalla, King of the West Saxons, being converted to the Faith by St. Wilfrid, "forsaking all for the love of God" (as we read in the epitaph placed on his tomb by Sergius I), came to Rome to be baptized. While still wearing the white robe of the newly-baptized, he fell ill and died, *candidus inter oves Christi*, and was buried in the loggia of Old St. Peter's, A.D. 689.

Ina, Cædwalla's successor, after a glorious reign of thirty years came to Rome with his wife, Queen Ethelburga, about A.D. 720, where, renouncing the world, they lived in evangelical poverty, and died about A.D. 728. It is doubtful whether they were buried beneath the portico of St. Peter's, or inside the Church of S. Maria in Saxia (now called S. Spirito in Sassia) in the Anglo-Saxon quarter near the Vatican. Ina's foundation of a hospice for English pilgrims will be mentioned later.[2]

Conrad, King of the Mercians, renouncing the world, came to Rome to live as a monk, A.D. 709, and at his death was buried near Cædwalla in St. Peter's.

Offa, son of Segeric, King of the East Saxons, had

[1] **Lanfranc**, Archbishop of Canterbury (d. 1089) came to Rome to receive the pallium, and to refer to the Pope the question of the jurisdiction of Canterbury over York. Pope Alexander II, who had been his pupil at Bec, in Normandy, rose to greet and embrace his old master, declaring that all he knew had been learnt from him.

[2] See No. 30.

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accompanied Conrad to Rome, and following his example, here adopted a monastic life. He also was buried in St. Peter's, A.D. 794.

St. Richard, King of the West Saxons, while making a pilgrimage to Rome with his two sons Winebald and Willibald in 722, died at Lucca and is honoured as one of the Patrons of that city.

Frithogitha, Queen of the West Saxons, came as a pilgrim in 737.

Ceolwulf, King of Northumbria, resigning his kingdom to Eadbert in 758, received the monastic tonsure at St. Peter's tomb.

In 853, King **Ethelwulf** sent his little son **Alfred**, aged five, to Rome, where the royal child was anointed by St. Leo IV. In 855, Ethelwulf himself came on pilgrimage with a numerous suite. He rebuilt the English Hospice, founded by King Ina (known as the **Schola Saxonum**), which had been destroyed by fire. He was the first Saxon king who granted tithes to the Church.

In 874, King **Burhed** was led by devotion to undertake the pilgrimage to Rome, and died in the holy city.

In 1025, King **Canute** made a penitential pilgrimage to Rome and wrote a letter to Archbishop Alfrice full of tender devotion to the Prince of the Apostles.

It is well known that **St. Edward the Confessor** had made a vow to visit the tombs of the Apostles, but, being prevented from fulfilling it, he built Westminster Abbey in honour of St. Peter.

22.—REVERENCE OF KINGS, EMPERORS, AND EVEN OF BARBARIAN INVADERS, FOR ST. PETER'S TOMB.

The Emperor **Charlemagne** made four pilgrimages to Rome, and when he came to be crowned in 800, he ascended on his knees the steps that led to the portico of Old St. Peter's.

The other monarchs, who came out of reverence to be anointed and crowned in Rome, were: Lothaire, in 823; Louis, in 844; Alfred of England, in 854; Charles II of France, in 871; Charles III, in 873; Otho I of Germany, in 881; Otho II, in 962; St. Henry I of Germany and his Queen, St. Cunegunda, in 1014, &c.

Several royal personages also accounted it a privilege to be made canons of St. Peter's. Others again sent golden crowns to be hung over the Apostle's tomb, as Clovis, King of the Franks, Theodoric, King of the Goths, the Emperors Justin and Justinian.

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Even barbarian princes, wild invaders from the North, were awed by the sacredness of St. Peter's tomb.

Attila, King of the Huns (434—453), had styled himself the "Scourge of God." "Along the track of my horses' hoofs," he had declared, "the very vegetation must disappear;" nor could any havoc have been more vividly described. But when marching on Rome, after it had been left by the Emperor Valentinian helpless and defenceless, he was met by St. Leo I, who forbade him to advance—a mysterious awe seized him, for he saw the patrons of Rome appearing in the air behind the Pope, and he at once obeyed and led his wondering warriors back.[1]

Alaric, also, leader of the Visigoths (382—412), besieged Rome and took it by surprise in 410. He then gave it up to be plundered by his soldiers, who overran the city, causing terrible destruction and setting fire to many of the buildings. In the space of a few hours Rome lost that power, splendour, and magnificence which had made it for so many ages the first city in the world. Yet Alaric forbade his soldiers to desecrate or plunder the basilicas of the two Apostles. It is narrated that when the Goths came upon the dwelling of a woman who had devoted her life to the service of St. Peter's, and had forced open the door of her house, a store of treasure, including the consecrated vessels belonging to the basilica was found; but Alaric being informed of the discovery commanded that all these vessels should be carried back to the basilica.

Genseric, King of the Vandals (428—477), whose heart was insensible to pity, while he plundered every house and temple in Rome with savage fury (A.D. 455), spared the Vatican and St. Paul's basilicas with their treasures, and even allowed the gold and silver plate from other churches to be deposited there for safety. He, also, at the prayer of St. Leo, protected the buildings of the city and the lives of the inhabitants.

Twice, however, St. Peter's has been plundered, viz.: by the **Saracens** in 846, and by the **Lutheran soldiers** of Charles V, led by Constable de Bourbon, in 1527.

The French spoilers of the Church, during the Pontificates of Pius VI and Pius VII, showed themselves worse marauders than the wild men of the North. Had not Providence interfered, all the gold, silver, bronze, and even lead of St. Peter's would have been carried off. They had already appointed a company of Jews to estimate the value of the treasures, when fortunately the course of events in France made them beat a hasty retreat

[1] This event is the subject of one of Raphael's frescoes, also of the bas-relief by Agliardi over St. Leo's altar in St. Peter's.

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from Rome.[1] The modern enemies of the Church seem more relentless in their hatred of everything holy than any of their predecessors; but, however fierce the hostility displayed by them, Catholics fear nothing, knowing that Christ is with His Church guiding and protecting her, and that the gates of hell can never prevail against her.

23.—ST. PETER'S FEAST.

St. Peter's day has been kept with the greatest solemnity in Rome from a very early period. In the fourth century it was to the Romans what Christmas Day is to us, both as regards public and private feasts and rejoicings. St. Jerome writes to his friend, the virgin, St. Eustochium, acknowledging a present of fruit and sweets on one of these occasions, and recommends sobriety on this day more than on any other. "We must celebrate the feast day of Peter rather with exaltation of spirit than with abundance of food."[2] Solemn feasts and banquets were held under the porticoes of the basilica. At first they were meant to relieve the poor, but they degenerated into excesses, and St. Augustine, in 395, raised his voice against this abuse.[3]

At the present time all the Church's children in Rome consider it a duty to visit the basilica on St. Peter's day. The long avenue in the Borgo leading to it is on that day thronged with vehicles and pedestrians going or returning. The wide piazza presents a lively appearance from the moving groups dotted over its immense area, and the church itself, though not crowded, is nearly full. In the centre gateway of the portico hangs the traditional fisherman's net made of branches of box wreathed round with broad bands of cloth of gold. It symbolizes the invisible net which has been cast at the command of the Divine Master, and has caught up in its meshes the men of all nations.[4] Solemn vespers are sung. In the evening the façade of the basilica is illuminated and large crowds flock to see it. Since 1870 the dome has never been illuminated.

[1] Eustace, *Classical Tour Through Italy*, I. p. 244.
[2] *Epist.* xxxi. ad Eustoch. Thurston, S.J., *Holy Year of Jubilee*, p. 150.
[3] *Epist.* xxix. ad Alypium, sec. 10.
[4] The *Tablet*, June, 1901, p. 18.

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The Delivery of the Keys. (Chap. II, No. 24.)

(*Perugino.*)

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The Vatican Library. (Chap. II, No. 28.)

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CHAPTER II.

THE HOLY FATHER—THE VATICAN PALACE—NEIGHBOURHOOD OF ST. PETER'S.

24.—THE PRISONER OF THE VATICAN.

STANDING near the obelisk in the piazza of St. Peter's and looking up at the windows of the Pope's apartments, we may recall the words of Louis Veuillot, "*Que de soucis derrière ces vitres!*" There dwells the successor of St. Peter, the keeper of the keys, the Vicar of God on earth—an old man, bent with the weight of years and cares, yet full of mental vigour, and unyielding in his resistance to the enemies of the Church.

In the London *Daily Telegraph*,[1] Pope Leo XIII's position was thus described: "The Pope is alone in the Vatican, without a friend among the Governments of the world, without territory, without treasure, without an army, without power, without a voice in the senate of nations, a prisoner in his own palace, begirt by the troops of a hostile king. His visible sovereignty is indeed gone. Nevertheless his invisible sovereignty was perhaps never stronger than to-day. . . . With all the forces of the world against him, he has fought the fight well and drawn tighter the bonds of respect and love and obedience which knit the Roman Church into one harmonious whole, its unity never more absolute, its purity never more apparent, its authority never more loyally recognized."

Pope Pius X, at the Consistory on November 9, 1903, declared in presence of the Sacred College, that he was bound by the nature of his office, by his oath, by the interests not only of the Catholic Church, but of Christendom, to complain of the "most serious outrage (*gravissima injuria*), which has been inflicted and is still inflicted on the liberty of the Holy See."

25.—ST. PETER'S SUCCESSOR.

There at the Vatican Peter still lives in his successor. The power given to Peter, the Primacy vested in him, the promises

[1] August 21, 1899.

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made to him are perpetuated in that successor. Pius X is the reigning monarch of a dynasty that counts the empires of Europe as children of a day. On that throne have sat in unbroken line 257 men, nearly one-third of them Saints, and all of them for over 300 years, martyrs. Their history has been and is the history of civilization, the constant struggle of mind against materialism; of order against anarchy; of truth against scepticism; of principle against voluptuousness. It is a chronicle of the success of freedom over slavery, of kindness over cruelty, of noble ideas over human depravity.

"Of all the Popes not one has failed to brave the troubled waters of a hostile world. Many of them were supposed at the time to have been hopelessly shipwrecked, but the barque of Peter did not sink. Wave after wave, generation after generation, century after century has come with its threat and peril and shock, but the centuries have passed and Peter remains. Men overwhelmed him by force or buffeted him with insult, but men came and passed, while Peter remained."[1]

Cardinal Vaughan, in an address delivered in 1895, speaks thus of the Papacy: "Thirty Popes have been martyred, and one-fifth of the whole line has been exiled or imprisoned, but the Popes have always regained their liberty. The life of the Papacy is like that of Christ Himself, chequered by sufferings and peaceful times; to-day hosannas, to-morrow the passion and crucifixion; but these followed by the resurrection. The Vicar of Christ and His Church are necessarily in conflict with the false maxims of the world; and sufferings and persecutions are the inevitable consequence."

26.—WHAT THE POPES HAVE DONE FOR ROME, ITALY, AND EUROPE.

1. They destroyed the colossal monster of Greek and Roman paganism, with all its unspeakable and sickening abominations.

2. They changed the whole face of Europe, rescuing the degraded slave from bondage, protecting the rights of the poor and defenceless, putting down infanticide, exalting the position of woman, teaching the nations to be pure and chaste, shedding everywhere the blessing of holy charity and peace.

3. They founded Christian Rome and made it a centre of enlightenment and salutary influence to all the rest of the world.

[1] *From Peter to Leo.* Lenten Lectures preached by Father Robert Kane, S.J., in Gardiner Street, Dublin, and published by the Irish Catholic Truth Society.

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4. They rescued Italy over and over again, in successive ages, from Goths, Vandals, Lombards, Saracens, &c. Even the infidel Gibbon is forced to confess that but for the Popes the name of Rome might have been erased from the earth.

5. They converted and civilized the wild barbarian hordes that rushed in from the north on the decaying Roman Empire.

6. They covered Europe with churches, minsters, colleges, universities, and beneficent institutions.

7. They rescued Europe once more from hopeless slavery, when barbarism, brutal feuds, and tyranny replaced the Carlovingian Empire.

8. They projected and organized the Crusades, persuading the Christian sovereigns of Europe to abandon rapine, violence, internecine conflict, and "to take the cross" against the common enemy of Christendom.

9. They planned the victories of Lepanto, Vienna, and Temeswar, without which Europe at this day might have formed part of one vast Ottoman Empire.

10. They humbled tyrants like Henry IV, and the three Fredericks of Germany, and defended, pacified, preserved the oppressed States of mediæval Italy.

11. During their absence at Avignon, Rome fell into a state of decay, misery, and barbarism. At their return the city revived, and a new and remarkable era opened with the accession of Nicholas V.

12. They preserved the ancient monuments of Rome. But for them the Colosseum, the Pantheon, and Hadrian's Mausoleum, &c., might have long since disappeared. In recent times they preserved the art treasures of Rome and the Papal States, which enterprising agents were trying to secure for the museums of England, France, and Germany.

13. They fostered the arts of music, painting, sculpture, architecture, &c., and attracted to Rome the mightiest geniuses in these arts the world has ever seen.

14. Above all, they have upheld the light of faith, shining clear with undimmed splendour amid the darkness with which Gnostics, Manicheans, Arians, Hussites, Lutherans, Calvinists, Jansenists overspread the world.

In his allocution of April 21, 1878, Leo XIII says: "It was this Holy See that gathered and moulded the remnants of the old society that had fallen into decay (after the fall of the Roman empire). It was the friendly torch that showed the way to the humane kindness that beamed over Christian ages. It was the anchor of safety in cruel tempests by which the human race was tossed. It was the one sacred bond of concord that held together nations otherwise separated, and differing in

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their customs. It was the common centre whence, not only the teaching of faith and practice was sought, but also, counsel and rulings in regard to peace and the settlement of disputes. It is the glory of the Popes that they ever stood as a wall and a bulwark to prevent human society from sinking back again into its former barbarism and superstition."

27.—OUR HOLY FATHER, PIUS X.

In order to see the Holy Father application should be made by pilgrims to the Rector of the College of their own nationality, English, Irish, Scotch, North American or Canadian, through whom tickets of admission to audiences may be obtained from the Maestro di Camera of His Holiness. Applications may also be made through any Bishop of their own nationality, or through any ecclesiastic or religious superior known at the Vatican.

The remarkable enthusiasm with which the election of Pope Pius X was hailed in the Catholic world, and the almost equally remarkable good-will with which it was received in the non-Catholic world, could have been awakened only by the sterling virtues of the new Pontiff. Although seldom seen in Rome, and little known out of Italy, the extraordinary and most attractive virtues and the eminent natural gifts of the Patriarch of Venice had long been drawing towards him great multitudes of people. Simple as a child in life and personal manner, generous to a fault, zealous to seek personally the most ungrateful and depraved of his flock, singularly wise in counsel and strong in action, a most practical lover of the people, from whose ranks he has sprung, Cardinal Sarto ruled with undisputed sway the people of religious Venice. He almost literally gave all he had to the poor. He was unwearied in his intelligent efforts to better their condition both materially and spiritually, and countless are the works and institutions that grew up under his care. A student as well as an apostle, he is learned and eloquent, a patron of the arts, and especially of music. In appearance and still more in manner, he closely resembles Pio Nono, whom he greatly loved. He is very genial, and has a keen sense of humour, but his goodness predominates over every other quality. Born in a humble station, his habits have changed in nothing as he has risen into prominence: yet is he full of native dignity, courtesy, and wise discretion.

Born at Riese on June 2, 1835, Pius X was educated at the diocesan seminary of Treviso, and subsequently at the University of Padua. He was ordained priest in 1858, and

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remained a simple, devoted, hard-working parish priest until the age of 40. In 1884 he was made Bishop of Mantua, and nine years later Cardinal and Patriarch of Venice. In August, 1903, he was raised to the Chair of Peter. One Cardinal, in speaking of the election, remarked: "The finger of God is here. No one can see Pope Pius X without admiring his humility, simplicity, and goodness."

28.—THE VATICAN PALACE.

The usual entrance is by the bronze door at the end of the right colonnade. Once the pilgrim passes that door, where the Swiss guards in picturesque uniform stand sentinel, he is no longer on Italian but on Papal territory, this being all that remains of the States of the Church and the Patrimony of St. Peter since the Italian occupation of 1870.

The Vatican is a world in itself. Even those who have visited it can form a very insufficient idea of its immensity. It is not one palace, it is a collection of palaces, in which are gathered together museums, libraries, treasures of art, &c. The Louvre, the Tuilleries, and Versailles cannot be compared in extent to the Vatican, with its thirty magnificent halls, nine galleries, seven grand chapels, twenty courts, eight state staircases, besides about 200 smaller ones, together with museums, library, archives, and about 11,000 rooms. All the great artists of the Renaissance have adorned its walls with their masterpieces; its museums are full of works of antique art, the Laocoon, the Apollo Belvedere, the Mercury, the Antinous, the Perseus, the Wrestlers, the Meleager, &c.

The Vatican is the work of many Popes. Mgr. Duchesne tells us in his commentary on the *Liber Pontificalis* that Pope St. Symmachus (d. 514) was the first to build an episcopal residence near St. Peter's on the Vatican Hill. It was known as the *Episcopium*, and was a modest abode compared with the present palace. In the time of Popes Adrian I. (772—795) and St. Leo III. (795—816) the Vatican was used as the Papal residence, and, under the latter Pontiff, Charlemagne, a pilgrim in Rome, is said to have resided here.

It was rebuilt by Innocent III (1198—1216) after it had fallen into decay, and was enlarged by Nicholas III (1277—1280.)

Up to the time of the removal of the Papal See to Avignon (1305), the Lateran Palace was the ordinary Papal residence, the Vatican being used only on State occasions and for the reception of sovereigns. After the return from Avignon (1377), the

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Lateran Palace having perished by fire, the Pontifical residence was fixed at the Vatican.

Nicholas V (1447–1455) began to enlarge it, and his work was continued by Alexander VI. Sixtus IV built the Sistine Chapel in 1473, and Julius II began to erect the Loggie round the Court of St. Damasus, the work being completed by Leo X. Other portions were added by subsequent Pontiffs.

As these notes are intended for pilgrims in search of what is devotional rather than what is artistic, the apartments and art treasures of the Vatican are but briefly described.

The "Royal Stair," *Scala Regia*, by which we ascend to the Sistine Chapel, was erected by Bernini for Urban VIII. It consists of four flights of marble steps, adorned with a double row of marble Ionic columns; and at the fourth landing another stair, that on the right, leads to the *Sala Regia*, in which is the principal entrance to the Sistine Chapel. The frescoes in this *Sala Regia* represent the Battle of Lepanto (1571) and other notable events marking the history of the Papacy.

1. **The Sistine Chapel. La Cappella Sistina.**—It was built by Baccio Pintelli for Sixtus IV in 1473, and was decorated with frescoes by the great Florentine masters Ghirlandaio, Signorelli, Botticelli and Roselli. Their works are still preserved on the side walls.[1] Three frescoes by Perugino originally adorned the wall at the end. In 1508, 1509, Michael Angelo covered the whole of the vaulted ceiling with his stupendous frescoes of the Creation and Fall of Man, the Deluge, &c., adding colossal figures of the prophets and Sibyls in the curvatures of the arches. Within the years 1537–1541, he painted the huge fresco of the *Last Judgment* on the end wall. This colossal composition, 60 feet in height by 30 feet in breadth, embraces an almost countless number of figures, and covers the whole of the end wall. It has been often described; as a monument of genius it is wonderful, as a representation of a religious subject it is disappointing; there is too much "ostentatious display of academic attitudes and anatomy, and, in some of the prominent personages, especially the Divine Judge, there is absolute poverty and meanness of conception."[2]

The Sistine Chapel is used for occasional Papal ceremonies, also for Papal elections since the seizure of the Quirinal Palace. The *Sala Ducale* opposite the Sistine Chapel is seldom shown to visitors. It is traversed by the Papal processions to the Sistine Chapel, or to St. Peter's.

[1] They represent scenes from the life of Moses, and from that of our Lord.

[2] Spalding, *Italy and the Italian Islands*, vol. ii. p. 329.

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Scala Reale. (Chap. II, No. 28.)

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Cappella Sistina. (Chap. II, No. 28.)

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2. **Gallery of Modern Paintings.**—Returning to the head landing of the *Scala Regia*, and ascending another narrow stair, we reach four large rooms containing a collection of modern paintings presented to Pius IX and Leo XIII.

The *First Room* has a striking painting by *Fracassini*,[1] "The Interview of Blessed Peter Canisius, S.J., with the Emperor Ferdinand II and Cardinal Otho Truchses;" also "The martyrdom of five Jesuit Beati at Salsette, near Goa," by *Nobili*, and a picture of "Blessed John Baptist de la Salle," by *Mariani*, &c.

In the *Second Room* is a large painting by *Mateiko*, a Polish artist (1883) representing Sobieski's entrance into Vienna after his triumph over the Turks (1683). On the left wall is *Fracassini's* "Martyrs of Gorcum, Holland," and on the right *Loverini's* picture of "St. Grata taking up the head of the martyr, St. Alexander."

The *Third Room* known as the **Hall of the Immaculate Conception** is richly decorated with frescoes by *Podesti* and *Fracassini*, representing the proclamation of the dogma of the Immaculate Conception by Pius IX in 1854. In composition and colour they are remarkably fine works, and interesting as a portrait gallery of eminent ecclesiastics living at the time.

3. **The Stanze of Raphael.**—From the "Sala dell' Immacolata" we enter four of the state rooms belonging to the old Vatican palace, now known as the Stanze of Raphael, which contain the foremost creations of this great master, rivalled by no similar works of art except the ceiling-paintings in the Cappella Sistina. The marvellous works of Raphael, Michael Angelo, Domenichino, Ghirlandaio, Pinturicchio, Perugino, &c., as seen in the Vatican and the churches of Rome, show that genius is greatest when exercised in portraying and conveying to the people the sublime truths of Faith.

The *First Room*, **Stanza dell' Incendio**, contains three large frescoes. In order of time this was the third room finished by Raphael, (A.D. 1517): the services of his scholars were freely used, and the execution sinks below that of the two next apartments, though the designs of all the pieces are wholly his own.

The subjects are: (*a*) the *Fire in the Borgo:* this represents a conflagration which, under Leo IV raged in the suburb close to St. Peter's, and which was stopped by his Papal benediction given from the gallery of the basilica; (*b*) the *Victory of Leo IV*

[1] This young artist, one of the best of his time in Rome, died about 1865, at the age of twenty-nine. Some of the noblest frescoes in S. Lorenzo are his work.

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over the Saracens at Ostia, A.D. 849, a fresco which has been seriously damaged, and is not equal to the rest; (*c*) the *Coronation of Charlemagne*, by St. Leo III in St. Peter's, A.D. 800. The scene here presented is interesting, as depicting the interior of Old St. Peter's, and containing many beautiful and finely coloured heads. The frescoes on the ceiling are by Perugino.

The *Second Room.* **Stanza della Segnatura,** so-called because Papal briefs were formerly signed and sealed in it. This was the first room finished by Raphael (A.D. 1511), and contains two of his most splendid works. (*a*) **La Disputa** represents "Religion," not a discussion about the Blessed Sacrament, as the popular name would seem to imply. In the lower portion, saints, doctors, and laymen are assembled round an altar, and are engaged in investigating and revering the tenets of the Church. In the upper part of the painting the heavens are opened, and our Divine Saviour, overshadowed by the Holy Ghost and blessed by the Eternal Father, stretches out His arms to offer Himself as a sacrifice for sin. This was the earliest of Raphael's works in Rome, and none of his later ones display such enraptured warmth of feeling. Rio speaks of it as "the most beautiful representation of the Christian Church in existence." On the completion of this, the master's greatest work, Julius II caused the frescoes previously painted in these rooms by *Perugino*, *Sodoma* and others to be effaced, saying no other hand than Raphael's should touch those walls.[1]

(*b*) **The School of Athens** or assembly of scholars, is a representation of *Philosophy* in contrast to *Religion* as portrayed in the Disputa. The composition is admirable, the colouring most agreeable, the life, expression, and variety of character unsurpassed in any of his later works. The two central figures in the background are Plato and Aristotle. Among the groups on each side of the leaders stands Socrates along with Alcibiades and his other disciples; and Diogenes lies prone on the steps. In the foreground Pythagoras is engaged in writing, while Empedocles and others are represented as watching him, and Archimedes (a portrait of Bramante) bends down to explain some geometrical figure on a tablet.

(*c*) **The Parnassus** presents to us Apollo, together with the Muses and the great poets. On the ceiling may be traced figures of Theology, Philosophy, Poetry, and Jurisprudence, designed by Raphael.

The *Third Room*, **Stanza d'Eliodoro,** contains four

[1] For each of the paintings Raphael is said to have received 1,200 gold scudi, *i.e.*, nearly £500. They were seriously injured during the plundering of Rome by the Lutherans in 1527.

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frescoes by Raphael. It was begun under the reign of Julius II and finished after the accession of Leo X. Here the subjects are:

(*a*) Heliodorus driven from the Temple by Angels.

(*b*) The meeting of St. Leo the Great and Attila.

(*c*) The miracle of the Blessed Sacrament at Bolsena, near Orvieto. It records how a priest at Bolsena, while saying Mass, began to doubt about transubstantiation, and was convinced by the bleeding of the Sacred Host. The corporal, bearing marks of the Precious Blood, is preserved in the Cathedral of Orvieto.

Pope Julius II and his court are represented as assisting at the miracle.

(*d*) The deliverance of St. Peter from prison.[1]

The *Fourth Room*, the **Sala di Costantino,** (Hall of Constantine). The frescoes in this apartment were begun by Raphael, but were almost entirely executed after his death (1520), by his pupils Giuglio Romano, Il Fattore, and Raffaelle del Colle, from the great artist's own designs. The subjects of the four large paintings are: (*a*) the Apparition of the Cross to Constantine; (*b*) his Baptism; (*c*) his Donation to the Popes; (*d*) his battle with Maxentius on the Tiber bank beside the Milvian bridge; the latter excellently painted by Giuglio Romano.

4. **Chapel of Nicholas V,** (open on Tuesdays and Fridays). Visitors should not fail to see the *Cappella di Nicolà Quinto*, adorned in 1447 with marvellous frescoes by *Beato Angelico*, which represent incidents in the lives and martyrdom of St. Stephen and St. Laurence. They are the last and finest of his works. This prince of religious painters entered the Dominican Order in his twentieth year (1407) and spent his life in the entire consecration of his art to sacred subjects. Before beginning to paint, he always spent some time in prayer, and when representing the Crucifixion he wept bitterly; indeed he seems to have been guided in his works by a sort of angelic inspiration. "His paintings are pervaded by a tone of sentiment expressing profound religious ecstasy: from the countenances of his saints and angels there breathe a beauty and a bliss which are pathetically moving."[2]

5. **The Loggie of Raphael.**—The name of *Loggie di Raffaelle* is given to one of the arcades surrounding the second storey of the beautiful court of St. Damasus, the decoration of which was planned and begun by Bramante under Julius II, and continued by Raphael in 1514, under Leo X. The arcade

[1] Acts v. 19, seq.

[2] Spalding, *Italy*, vol. ii. p. 245.

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in question was adorned with paintings and stuccoes wholly designed by Raphael, and executed by his scholars with little of his assistance. Elegant arabesque ornaments are scattered everywhere; and in the compartments of the vaulted roof is painted a series of Scriptural stories, forty-eight of which are taken from the Old Testament. Of the New Testament subjects four only were developed from the great master's designs. These beautiful representations have concurred with the cartoons in forming the taste of all succeeding painters in their treatment of Scriptural subjects.[1] The great artist is said to have obtained from stucco and fresco decorations, then recently discovered on some of the lofty arches in the Baths of Titus, the first idea of these marvellously graceful arabesques, which exhibit so delightful a play of artistic fancy.

6. **The Pinacoteca,** or **Picture Gallery.** — This gallery, founded by Pope Pius VII, is a collection of paintings few in number, but priceless in value. Nearly every picture here has a history, and two at least of the collection, **The Transfiguration** and **The Last Communion of St. Jerome,** are said to be the grandest oil-paintings in the world.

(*a*) The "Transfiguration" by **Raphael**, the most renowned of all his oil-paintings, was begun for the Cathedral of Narbonne by order of Cardinal Giulio de' Medici, who, on being elected Pope under the name of Clement VII, would not allow the picture to leave Italy. It was not quite finished when Raphael died (1520), and after being placed at the head of his death-bed on which he lay in state it was carried in his funeral procession. Clement VII, at his death (1534), left as a special legacy to S. Pietro in Montorio this wonderful picture, well worthy to terminate the labours of the prince of artists. As the mystery therein represented took place at night, the corners of the picture are darkened. The groups in the foreground are intended to typify the confusion and misery prevalent in the world; and the three disciples on the Mount represent the contemplation of heaven. The presence of our Lord, along with Moses and Elias, gives a glimpse of heaven itself; and His outstretched arms remind us that the subject of which He speaks is His Crucifixion.

This picture was carried off to Paris by Napoleon I in 1798, and remained in the Louvre till 1815. When it was restored to Rome Pius VII placed it in the Vatican.

(*b*) **Domenichino's** glorious painting, "The Last Communion of St. Jerome," was ordered by the Franciscans of Ara Cœli, who, disliking it, quarrelled with the master, paid him only fifty

[1] Spalding, *Italy*, vol. ii. p. 338.

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scudi, and threw his noble work into a lumber room. Poussin the great French artist, being asked to paint an altar piece for their church, the friars produced Domenichino's picture, requesting him to use that and so spare the expense of fresh canvas. Poussin at once saw its value and refused to paint anything for those who had shown such contempt for a work of extraordinary merit. Such is the story told. The painting found its way to the Church of S. Girolamo della Carità, whence it was taken to Paris in 1798, and on its restitution in 1815, was placed in the Vatican.

This picture was declared by Sir Joshua Reynolds and many eminent artists of the eighteenth and early nineteenth centuries to be the *second finest panel painting* in the world, the Transfiguration ranking as the *first*.

(*c*) **Raphael's** "Madonna di Foligno" was commissioned about 1512 by Sigismondo Conti, a priest (whose portrait appears in the picture), for the Church of Ara Cœli on the Capitol: it was thence removed in 1565 to the Convent of Sant' Anna in Foligno, where Conti's great-niece had become a nun. The scene in the lower part of the picture comprises a landscape and a distant church; in the foreground St. John the Baptist, clad in his camel-skin, points to the vision above; St. Jerome presents the aged priest who ordered the picture; and opposite to these kneels St. Francis gazing up at our Lady with an expression of wonderful faith and affection. In the sky above is seated our Lady with the Divine Child, both bending down toward the worshippers.

Other paintings of wonderful beauty and great historical interest in the Pinacoteca are the work of Fra Angelico, Perugino, Francisi, Benozzo Gozzoli, Crivelli, Mantegna, Murillo, &c. Each of these well deserves a special study.

7. **The Vatican Library.**—The Vatican Library was first formed by Nicholas V (1447–1455), who gathered into it 9,000 manuscripts, to which were added many libraries, including that of Queen Christina of Sweden. At the present time it contains more than 2,500 Greek, Latin, and Oriental manuscripts, and more than 100,000 volumes, which is a comparatively small number; but the value of the collection is greatly enhanced by the extreme rarity of several of the books which it contains. The library stands on the ground floor, but the books are not exposed to view, being shut up as they are in low cases surmounted by busts and vases. Among its treasures are the famous *Codex Vaticanus*, a manuscript of the Greek Testament of the fifth century; a *Virgil* of the fifth century; a *Terence* of the fourth century; the palimpsest of "The Republic;" manuscripts written by St. Thomas of Aquin, and Petrarch; the

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original manuscript, *Defensio Fidei*, which won for Henry VIII the title of "Defender of the Faith;" also many illuminated manuscripts of rare beauty.

Cardinal Wiseman thus describes the Vatican Library: "A door opposite gives a view of the grand double hall beyond, divided by piers. The cases round them and along the walls are the very treasure shrines of learning, containing only gems of manuscript lore. Above, all is glowing with gold and ultramarine, as airy and brilliant as Zuccari could lay them."[1]

8. **The Borgian Apartment.**—The block of building known as the *Appartamento Borgia*, begun by Nicholas V, was completed by Alexander VI (1492—1503). Here were the private dwelling rooms of the Popes of the late fifteenth century. When Sixtus V built the Quirinal Palace, the Borgian Apartment was deserted and fell into a state of dilapidation. During the sack of the Vatican in 1527, it was greatly injured by Bourbon's soldiers, who scratched their names upon the frescoed walls, and blackened them with their fires.[2] Leo XIII ordered the restoration, which was completed in 1897. The beautiful majolica pavement has been restored upon the old models.

First Room, **Stanza del Pontefice.**—Julius II here entertained six English envoys at dinner on Corpus Christi, 1504, they having previously given in their sovereign's obedience to the Holy See. The frescoes of this room were entirely destroyed, and it has been hung with tapestries taken from one of the other rooms.

The following rooms were decorated by **Pinturicchio** (1492—1495), at the desire of Alexander VI. The ceilings are richly decorated. In the lunettes on the upper part of the walls, formed by the spring of the arches, are exquisite frescoes representing the following subjects:

Second Room. Mysteries in the life of our Blessed Lady.

Third Room. Scenes from the lives of the saints, one fresco being that of St. Catherine of Alexandria disputing with the philosophers before the Emperor Maximian.

Fourth Room. Representations of the liberal arts.

Fifth Room. Representations of the Apostles and Prophets.

Sixth Room. Representations of the Sibyls and twelve minor Prophets.

9. **The Vatican Gardens.**—Special leave is required to see them. They are beautifully laid out, but have melancholy associations, as they are the only spot of ground where the august Prisoner of the Vatican has been able to take exercise

[1] W. Ward, *Life of Cardinal Wiseman*, p. 55.
[2] Tuker and Malleson, *Handbook to Ecclesiastical Rome.*

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since 1870. Entering the gardens we follow a broad avenue hedged in by high walls of laurel and ilex, which leads to a grotto of Lourdes, a gift from the French people to the Pope. Two flights of stairs wind up the rocks to the chapel on the summit, where there is a fine view of St. Peter's and Rome. A portion of the walls of Leo IV runs from here to the Observatory. These walls were erected by Leo IV in 850, after the first Saracenic invasion, and the part then enclosed was known as Cività Leoniana, or Leopolis. The *Torrione* of Leo IV was transformed by the architect Vespigniani into the new pavilion in 1893, which was often occupied by Leo XIII during the hot summer months. In these gardens Leo X held his Court, encouraging art and letters, and listening to poets reciting their odes beneath the woodland shades of the Vatican hill. The *Casino del Papa* was built by Pius IV, and here St. Charles Borromeo passed many hours with his uncle conversing on sacred subjects, the progress of religion, and the welfare of the Church. Pius VIII and Gregory XVI held audiences here, but as malaria was supposed to lurk in the lower part of the gardens, the Casino was finally abandoned and the new pavilion built.

As we leave the Vatican to visit the churches in the neighbourhood we may reflect on the contrast between the Papacy, founded on the Rock of Peter, and the ephemeral governments and political organizations built by man on shifting sand—the one a divine institution, the others often born of violence and oppression; the one to last to the end of time, the others fleeting with the passing years; the one ever leading its subjects upward and heavenward, the others hurried on the downward path by the forces of destruction; the one a rock and centre of peace, the others storm-swept, in perpetual tumult; the one with its age-long traditions of sanctity, the others grown godless, irreligious, materialistic, detached from all the restraints of conscience and morality; the one being the centre of a spiritual empire not of this world, the others leagued in perpetual and irreconcilable conflict against it and all the ideas it represents.

"Thou art Peter, and upon this Rock I will build My Church, and the gates of hell shall not prevail against it."

29.—S. MARIA IN CAMPO SANTO, TO THE LEFT OF ST. PETER'S, NEAR THE SACRISTY.

This church, built in the time of Leo IV (844–855), has near it a cemetery, over the soil of which earth from Calvary is said to have been strewn. A hospice or home for Frankish pilgrims,

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known as *Schola Francorum*,[1] was founded here in Charlemagne's reign (about A.D. 800), the buildings of which were destroyed by Pius VI when erecting the new sacristies of St. Peter's. Papal alms seem to have been distributed at this hospice from the time of its foundation. A pilgrim to Rome, writing in the year 1630, says: "Every Monday and Friday some 2,000 poor persons here receive a dole of bread and a flask of wine; every week 1,000 large loaves and fourteen barrels of wine are thus distributed."[2] Monsignor de Mérode, Minister and Almoner of Pius IX, died in July, 1874, and was buried in this cemetery.

30.—S. SPIRITO IN SASSIA, IN THE BORGO S. SPIRITO, NEAR ST. PETER'S—ANGLO-SAXON SAINTS.

This church, formerly known as **S. Maria in Saxia** ("St. Mary's in the Anglo-Saxon quarter"), has a special interest for English pilgrims. In the eighth and ninth centuries the English occupied this district, which came to be known as **Burgus Saxonum**; it still bears the title of **Sassia**, the Saxon word *Burg* surviving in the modern appellation *Borgo*.

Ina, King of the West Saxons, here founded a hospice or home for English pilgrims in 727, with a church adjoining it, which was plundered and burned down by the Saracens in 846, but was rebuilt by King **Ethelwulf** in 853.[3] King **Burhed**, of Mercia, is thought to have been buried here, and it is uncertain whether King Ina and his wife, Queen Ethelburga, were laid to rest here or in the atrium of St. Peter's. They are said to have died blessing God in their last moments that He allowed them to lay their dust in the consecrated soil of Rome. The church was again rebuilt by Paul III in 1540, and the *façade* was added by Sixtus V in 1587.

A little before the pontificate of Innocent III (1198—1216), the Anglo-Saxon home was changed into a general hospital, confided to the care of the Hospitallers of the Holy Ghost, founded by Guy de Montpellier in 1178.[4]

Another English Hospice was founded by John and Alice Shepherd in the fourteenth century, where now stands the English College.

The *characteristics of the Anglo-Saxon Church* were purity

[1] The church and hospice were given to the Germans in 1449, and the former is still served by German priests.

[2] Armellini, *Le Chiese di Roma*, p. 766.

[3] See No. 21.

[4] Armellini, *Ibid.* p. 772.

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of doctrine, intimate union with Rome, a national devotion to "Our Lady St. Mary," which earned for England the name of "Mary's Dowry," and a great devotion to St. Peter. The very name of Rome threw a spell over churchmen and laymen, Bishops and kings, and drew them in frequent pilgrimages to the tomb of the Apostle. Anglo-Saxon England stands unique in history for the number of its royal saints, kings and queens. Ethelbert of Kent, Edwin and Oswald of Northumbria, Oswin of Deira, Sebbe of Essex, Ethelred of Mercia, Ina of Wessex, and many others are numbered with the saints. No less than twenty-six English kings and queens exchanged the pomp of royalty for the poverty of the cloister.[1] The calendar of the Anglo-Saxon Church was filled with the names of over three hundred canonized saints, of whom more than half were of royal birth.

The Serristori Barracks, opposite S. Spirito in Sassia, were the scene of a terrible tragedy on the night of October 25, 1867. The Papal Zouaves were quartered there at the time, and, fortunately, on the night in question many were out on duty. Two wretched assassins, named Monti and Tognelli, laid a train of gunpowder in a drain under the building and blew up one whole wing. Fifteen Zouaves were buried in the ruins. The two murderers were sentenced to death by the Papal government, and died repentant.

31.—OSPEDALE DEL S. SPIRITO—HOSPITAL OF THE HOLY GHOST.

This immense establishment, founded by Innocent III, was rebuilt by Sixtus IV in 1471. Volumes have been written on the charity to the poor exercised in this and similar Papal institutions in Rome.[2] Since 1870 the Hospital has been laïcised, with its revenue of nearly a million francs;[3] its present revenue hardly amounts to a third of that sum, so that its charitable work has suffered greatly.

Many saints have ministered to the sick in this hospital. Here **St. Philip Neri** saw angels whispering to **St. Camillus de Lellis** and his companions the words of comfort they were to

[1] Guggenberger, S.J., *General History*, i. n. 102, p. 73.

[2] See *v.g.* Cardinal Morichini, *Instituti di carità*, lib. i. c. 2.

[3] The revenues of charitable institutions and pious confraternities were appropriated, the reason stated being that *works of beneficence* belonged to the State; and by a special law, absolutely everything belonging to the pious works of Rome, legacies, foundations for Masses, &c., was converted into State bonds.

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speak to the sick and dying. **St. Frances of Rome,** and her friend Vannozza came almost every day to this hospital and nursed the sick with the kindest attention, consoling them with gentle words, bestowing alms upon the more needy, and tending with special affection those suffering from disgusting forms of disease.

The following fact is interesting.

Venerable **Oliver Plunket,** the martyr-Archbishop of Armagh, came to visit this hospital before his departure from Rome. When standing at the door which looks towards Castel S. Angelo and bidding farewell to the then prior, Don Jerome Mieskow, a Polish priest of extraordinary sanctity of life, the latter, embracing him, and as if prophesying, said to him: "My Lord, you are now going to shed your blood for the Catholic faith." Dr. Plunket, wholly inflamed with the desire of thus shedding his blood for Christ, replied, with humility: "I am unworthy of such a favour; nevertheless, aid me with your prayers, that this my desire may be fulfilled."[1]

An immense hospital has been built outside the Porta Pia to take the place of S. Spirito.

32.—S. MARIA TRASPONTINA, IN THE BORGO NUOVO NEAR ST. PETER'S.

PILLAR AT WHICH ST. PETER WAS SCOURGED.

This, the head church of the Carmelites, was founded by the Cardinal of Alessandria, who was afterwards Pope St. Pius V.[2] It is richly decorated and has a handsome high altar, with a picture of our Lady, brought by the Carmelites from the Holy Land when they fled before the Saracens.

In a side chapel on the left is venerated the **pillar** at which the Prince of the Apostles is said to have been scourged before he was led to crucifixion. St. Paul, because of his position as a Roman citizen, would be exempted from the cruel and humiliating penalty of flagellation, but it seems certain that St. Peter underwent the torture, Roman law requiring its infliction before crucifixion. Flagellation was accounted by the Romans a most humiliating form of punishment, never to be inflicted on a Roman citizen, but reserved for slaves, traitors, rebels. Prudentius refers to it as perhaps the most painful and cruel of the tortures the martyrs had to suffer.[3]

[1] Cardinal Moran, *Life of Ven. Oliver Plunket*, p. 22.

[2] Cardinal Ghislieri, called *Alessandrino*, from his native place in Lombardy.

[3] See à Lapide in *Matt.* xxvii. 26.

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An ancient church of S. Maria Traspontina stood close to Castel S. Angelo, but was pulled down by Pope Pius IV in 1514 to make way for a new bastion of the fortress.

33.—S. GIACOMO A SCOSSA CAVALLI—RAPHAEL'S DEATH.

A little nearer St. Peter's than the last-named church is the Piazza **Scossa Cavalli**, a strange name, probably derived from some family, or possibly from *Coxa Cabali*, a fragment of the statue of a horse that may have been found here. Beyond the piazza is the Palazzo de' Convertendi, where Raphael died, on Good Friday, 1520, at the early age of thirty-seven.[1] As the body lay in state, with the unfinished painting of the Transfiguration at the head of the bed, Leo X came to offer some prayers for his soul, and it is said that he shed tears as he kissed the hand now cold in death, that had given being to so many glorious creations of Christian art.

A portion of this palace was, in accordance with its title and original object, as given above, assigned to the use of the *Collegio Pio*, founded by Pius IX for British converts of a more advanced age. Here it found lodgment for several years until it was ultimately transferred to, and associated with, the English College, where it assumed the title of the *Collegio Beda*. This transfer had been previously proposed and discussed when one sole link with the past was left in the person of the Rev. W. Bodley. He, however, strong in his preference for the existing and more independent arrangement, and in his loyalty to *Alma Mater*, refused to migrate, and was soon rewarded for his staunchness by the arrival of new recruits to strengthen the one connecting tie, until the Collegio Pio became once more a body corporate. The floor which it had occupied in the Palazzo de' Convertendi was afterwards utilized by the Staff of the *Civilta Cattolica*.

In the Piazza Scossa Cavalli is the Church of **S. Giacomo**, where two stones are shown, said to have been brought by St. Helena from Jerusalem. A popular legend informs us that when St. Helena returned from Palestine, she brought with her the stone on which Abraham was about to sacrifice Isaac, and another stone on which the Holy Child was placed at the Presentation in the Temple. The horses drawing these stones intended for St. Peter's, stood still at this spot, and in spite of every effort to make them move, refused to stir. Hence the name *Scossa Cavalli*, as folk-lore would have it.

[1] Others say he died in a house now destroyed in the Piazza Rusticucci, in front of St. Peter's.

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In the Jubilee of 1600, Clement VIII got ready a palace in the Borgo near St. Peter's, where poor Bishops and other ecclesiastics were received and hospitably entertained for ten days. The Pope used to go there with the Cardinal-nephews, Aldobrandini and San Giorgio, to wash the feet of the venerable pilgrims. As many as four thousand ecclesiastics are said to have received hospitality there in that year.

At S. Caterina in Borgo (a church and convent destroyed in the sixteenth century), was the convent home of St. Galla, where at her death she was consoled by a vision of St. Peter.[1] In ancient rituals the church is referred to as *Ad Kata Gallam Patriciam.*

34.—CASTEL S. ANGELO—MAUSOLEUM OF HADRIAN.

This huge, fortress-like structure, was built by the Emperor Hadrian as his family tomb. Here he was buried in A.D. 140, his remains being transported from the temporary tomb at Pozzuoli. Here also were buried Antoninus Pius, A.D. 161; Marcus Aurelius, 180; Commodus, 192; Septimus Severus, 211; and Caracalla, 217. The castle, as it now appears, is but a skeleton of the splendid mausoleum, which Procopius describes (sixth century): "It is all built [he says] of Parian marble, the square blocks fitting close to each other without any cement. It has four equal sides each a stone's throw in length. On the summit are statues of men and horses, of admirable workmanship in Parian marble," &c.

In 537, the castle turned into a fortress was besieged by Vitiges, leader of the Ostrogoths, when the defending garrison, reduced to the last extremity, hurled down upon the besiegers all the magnificent statues which decorated the cornice.

In 547, Belisarius defended the fortress against Totila, whose Gothic troops captured and held it for three years, after which it was taken by Narses.

At the close of the great procession of penance, ordered by St. Gregory the Great during the pestilence of 590, tradition asserts that the Archangel Michael appeared over the mole of Hadrian, sheathing a sword, which announced the cessation of the plague. On the present castle of St. Angelo the figure of an angel sheathing a sword commemorates the event.[2]

Boniface IV (608—615) opened a shrine here in honour of

[1] See St. Gregory's *Dialogues*, bk. iv. c. 13.

[2] Abbot Snow, *St. Gregory the Great*, p. 65. This tradition dates from the tenth or eleventh century, and is not mentioned by the earliest biographers of St. Gregory.

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St. Michael, which was known as *S. Michael inter nubes.* It was replaced afterwards by the figure of an angel. There is a legend that during the pestilence of 1348, as the panic-stricken people were carrying the image of our Lady from Ara Cœli to St. Peter's, thirty witnesses testified that they had seen the angel on the monument bow in reverence to the Queen of Heaven.

In 1378, the castle was stormed by the people and the angel destroyed.

Nicholas V (1447—1455) replaced it by a new image, which was shattered by the explosion of the powder magazine, in 1497. The shock was so violent that pieces of the statue were found beyond St. Mary Major, a distance of one and a half miles.

Alexander VI (1492—1503) set up a statue for the third time, which was stolen by the Lutheran hordes of Charles V, in 1527, for the sake of its heavy gilding. A marble statue was then set up, and remained till the time of Benedict XIV (1740—1758). This Pope erected a fifth figure, which still holds its place.[1]

In the tenth century the *Crescentii* (Cenci) garrisoned Castel S. Angelo as a stronghold. Under the shelter of its massive ramparts they were able to dictate the law to the Pope and commit bloodshed and sacrilege with impunity. In 928, they seized and cast Pope John X into prison, where he was either murdered or died broken-hearted. In 974, they imprisoned and murdered Pope Benedict VI and set up as Pope a deacon named Franco, who took the title of Boniface VII. The people rose in rebellion and stormed the castle, they then deposed the usurper and elected Benedict VII.[2]

In 1084, during the siege of Rome by Henry IV of Germany, Pope St. Gregory VII (Hildebrand) took refuge in Castel S. Angelo. Robert Guiscard, with his Normans, came to his rescue, took Rome by storm and delivered the Pope, who left Rome and died at Salerno, in 1085.

In 1527, Clement VII with his Cardinals and the nobility of Rome took shelter in Castel S. Angelo during the sack of the city by Bourbon's soldiers.

At the suppression of the Society of Jesus by Clement XIV in 1773, the General, Very Rev. Father Laurence Ricci, and his five Assistants were imprisoned in the Castel S. Angelo, where Father Ricci died on November 24, 1775, after solemnly pro-

[1] Lanciani, *Pagan and Christian Rome*, p. 228.

[2] His tomb is in Santa Croce, and the events here mentioned are alluded to in the epitaph. See No. 147.

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testing in presence of the Blessed Sacrament his own innocence and that of the Society of the crimes imputed to them by the Bourbon Courts. By order of Pope Pius VI his obsequies were celebrated with great solemnity in the Church of S. Giovanni dei Fiorentini, and his remains were interred in the Gesù.

35.—PONTE S. ANGELO—CATASTROPHE AT THE JUBILEE OF 1450—ST. PHILIP NERI AND ST. FELIX.

This bridge was built by the Emperor Hadrian to connect his mausoleum with the city, in A.D. 136, and was named after him, **Pons Ælius.**[1] The statues of SS. Peter and Paul, at the south end of the bridge, were erected by Clement VII on the site of two chapels, memorials of a terrible occurrence that took place here in the Jubilee of 1450. A dense crowd of pilgrims was crossing the bridge, when some horses and mules took fright and a block ensued. Many pilgrims were pushed down and trampled under foot, many too, fell into the Tiber. One hundred and twenty-eight bodies were carried to the Campo Santo near St. Peter's, others were brought to S. Maria Sopra Minerva, or buried in S. Celso. The two memorial chapels were erected at the entrance of the bridge to commemorate the sad event, and Mass was said daily in them for the souls of the victims.[2] These chapels having been used by the Lutherans (1527) and others as cover to fire from at Castel S. Angelo, Clement VII had them destroyed and replaced by the statues of the two Apostles. On the parapet of the bridge are statues of angels holding different instruments of the Passion. They were designed by Bernini and executed by his scholars. The drapery of the figues is bizarre, and suggests the idea that a high wind is blowing.

In the Life of St. Philip Neri, it is related, that one day he here met St. Felix of Cantalice the Capuchin, who was carrying a bag filled with scraps of food and a flask of wine, alms which he had received for his monastery. St. Philip playfully asked the holy Friar to give him a drink, pretending to be thirsty, and put his lips to the wine-flask to the amazement of the passers-by, who scorned him for his levity, the very result which St. Philip's humility desired.

[1] P. Ælius Hadrianus, born in 76, was adopted by Trajan, 117, and died in 138.

[2] Thurston, S.J., *Holy Year of Jubilee*, pp. 69, 70.

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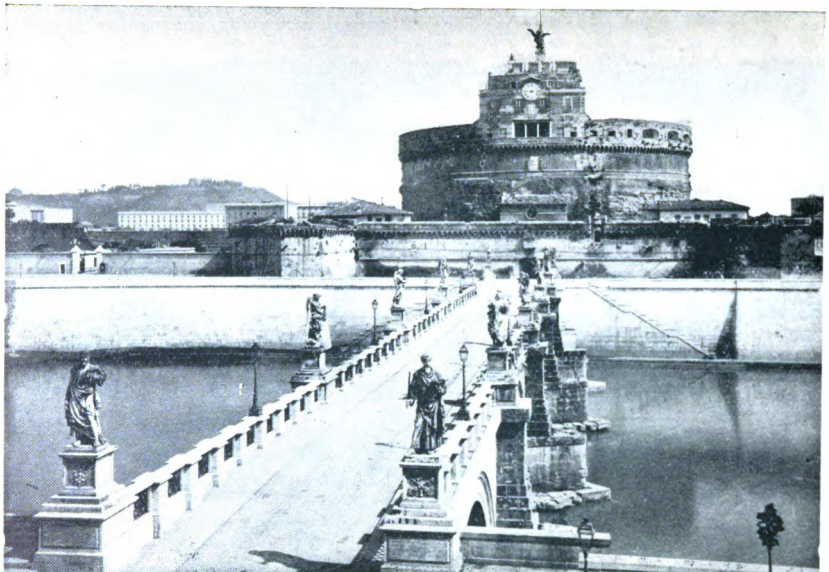

Ponte S. Angelo. (Chap. II, No. 35.)

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The Lateran Basilica. (Chap. III, No. 45.)

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36.—HORRIBLE OUTRAGE ON PONTE S. ANGELO AT THE FUNERAL OF POPE PIUS IX.

At midnight, July 12 (13), 1881, the mortal remains of Pius IX were transferred without pomp or ceremony in a simple hearse, followed by three mourning coaches, to S. Lorenzo outside the walls. The Prefect of the city had recommended that the funeral should be at midnight, and it was understood that he and his police would be there to prevent any disorder on the part of the enemies of the Papacy. Alongside the hearse and behind the coaches followed several thousand persons on foot with lighted candles reciting the Rosary and other prayers.

On reaching the Ponte S. Angelo the funeral cortège was suddenly and savagely attacked by some three or four hundred ruffians, Freemasons, Garibaldians, and other apostates, with the avowed object of seizing the body and casting it into the Tiber. The Catholic young men, who were following in the procession, quickly closed around the hearse, resolved to defend it at the cost of their lives. A sharp struggle ensued, and many were severely wounded, but the Catholics succeeded in beating off their savage assailants, and the procession moved on its course. The whole Catholic world was shocked at the news of this sacrilegious outrage, and ever since that time it has been considered unsafe for the Holy Father to set foot outside the Vatican.

37.—INCIDENT IN THE LIFE OF ST. FRANCES OF ROME, NEAR PONTE S. ANGELO.

SS. CELSO E GIULIANO.

As St. Frances and her friend Vannozza were returning from St. Peter's, one hot day in July, both suffering from thirst, they approached the river-brink and holding each other by the hand tried to reach the water to cool their burning lips. As they bent over the stream a violent blow from an evil spirit hurled them both into the water. They were carried some distance by the current and seemed lost, but calling God's aid, they were miraculously carried to the shore near a church of St. Leonard, which no longer exists.

In the Via dei Banchi near Ponte S. Angelo is the Church of **SS. Celso e Giuliano** (SS. Celsus and Julian) who suffered martyrdom at Antioch about A.D. 304. Their bodies were

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translated by Clement VIII from St. Paul's to this church with extraordinary solemnity. On or near the site of this church stood the famous **Arch of Gratian,** erected about the year 379, which served as an entrance to the great portico leading to St. Peter's. It was a work of royal piety and munificence, as we gather from the inscription on its front: "Imppp. Cæsares DDD.NNN. *Gratianus, Valentinianus, Theodosius,* Pii, Felices, Semper Augusti, Arcum ad Concludendum Opus Omne Porticuum Maximorum Æterni Nominis Sui Pecunia Propria Fieri Ornarique Jusserunt." Two splendid columns of verde antico discovered here a few years ago are thought to have belonged to this monument.

Near the church was a market or show-ground frequented by roughs and mountebanks (*ai Banchi*), whither St. Ignatius sent the novices and young scholastics to preach to the people in the open air.

38.—S. SALVATORE IN LAURO—S. ANTONIO DEI PORTOGHESI—S. MARIA IN CAMPO MARZIO.

After crossing Ponte S. Angelo, we may take the electric tram which goes to the Piazza di Venezia; or, if we prefer to walk, we may follow the *Via Tordinona* (below the Tiber embankment wall, past a row of bric-a-brac shops kept chiefly by Jews), and the *Via dell' Orso*, which latter street leads to the Piazza Colonna. A narrow passage from the Via Tordinona takes us to the church of **S. Salvatore in Lauro**, built in 1450 by Cardinal Latino Orsini for a community of the Regular Canons of S. Salvatore in Alga (Venice). In 1668 Clement IX suppressed this Order of Canons, and his successor, Clement X, gave the church and monastic buildings to a confraternity of the *Marchegiani*, or natives of the Marches of Ancona, &c. In a chapel off the cloister is the richly sculptured tomb of Pope Eugenius IV (d. 1447), brought, it is said, from Old St. Peter's. In 1867 this chapel was used as a barrack-room for the Papal Zouaves, but fortunately the delicate carvings of the Pope's tomb suffered little injury. In Eugenius' reign was held the Council of Florence for the reunion of the Greeks.

At the entrance of the Via dell' Orso is the ancient *Albergo dell' Orso*, where **Dante** is said to have lodged in 1300. It was in the Via dell' Orso that **St. Philip Neri,** on some night errand of charity to a poor family, fell into a deep trench dug for the foundations of a building. He escaped miraculously without any injury, rescued, it is believed, by an angel.

In the Via dell' Orso is the Church of **S. Antonio dei Porto-**

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ghesi, erected by the Portuguese in the fifteenth century in honour of St. Antony of Padua (a native of Portugal), with a hospice attached to it for their compatriots. It is very rich in marbles, intended originally for the Church of S. Ignazio, but presented by Clement XIV to this church on the suppression of the Society of Jesus in 1773. The costly marbles at S. Luigi dei Francesi are also said to have come from S. Ignazio.

Opposite the church is a mediæval tower known as *Torre della Scimia*, "Monkey tower," where a man once lived who had a favourite ape. One day the ape seized a baby and rushed with it to the very top of the tower, where it was seen by an excited crowd, seated on the battlements holding the infant in its arms. The agonized parents made a vow that if the child were restored in safety, they would place an image of our Lady on the summit of the tower and make provision that a lamp should burn nightly before it for ever. At once the monkey, still clasping the infant, slid down the walls and laid the child safely on the ground. The vow has been faithfully kept, and every night a lamp burns on the tower before our Lady's image.

Crossing the *Via della Scrofa*, on the right side of which we notice the large Augustinian monastery (Austin Friars) appropriated by the Government as offices for the Admiralty, we reach the Piazza della Stelletta and the Church of **S. Maria in Campo Marzio.** This church, now belonging to a community of Benedictine nuns, possesses a miraculous picture of our Lady, said to have been brought from the East by Basilian monks, fleeing from the Iconoclasts, in the eighth century. On a side altar is a beautiful picture of **St. John Berchmans,** an object of great veneration. The story is told of the miraculous cure of one of the nuns by this Saint, long before his beatification. She had a picture of him in her cell very rudely painted, and in her simplicity asked the young Saint whether it was like him or not. Suddenly the picture was completely altered, and became the very beautiful portrait we see at present.

Till 1564, a church dedicated to St. Gregory Nazianzen, and served by Basilian monks, occupied this site, where the body of the titular Saint had lain enshrined since the eighth century: but Gregory XIII translated the body to St. Peter's, and Caterina Colonna rebuilt the church as it now stands. A few steps further bring us to Monte Citorio.

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39.—MONTE CITORIO, ITALIAN PARLIAMENT—ANTONINE PILLAR, THE THUNDERING LEGION.

In the Via delle Missioni to the left as we enter the Piazza di Monte Citorio, is a fine church built in 1650 and dedicated to the **Most Holy Trinity.** It belongs to the Lazarist Fathers, whose religious home has been appropriated by the Government and converted into a girls' high school. The church is not seen from the street, and it is necessary to pass through a corridor to reach it. Attached to the church is a house for retreats, where St. John Baptist de Rossi and Venerable Vincent Pallotti made the Spiritual Exercises.

The **Palace of Monte Citorio,** erected by Bernini in 1650 for the Ludovisi family, and transformed into a law court by Innocent X, has been used since the Italian occupation of Rome as the *Camera dei Deputati*, or Parliament House of United Italy. The obelisk in the piazza belonged to the famous sun-dial of Augustus (B.C. 10) discovered near the Church of S. Lorenzo in Lucina. It was set up on its present site by Pius VI in 1792.

The splendid **Column of Marcus Aurelius Antoninus** in the Piazza Colonna, with a series of bas-reliefs winding round the shaft, commemorating the Emperor's exploits in Germany and his victories over the Marcomanni, has a special interest for Catholics because of the representation of **Jupiter Pluvius,** *i.e.*, of the god sending rain to the army. This refers to a prodigy obtained by the prayers of Christian soldiers. The Emperor conducted the campaign in person, with a skill and valour that drew upon him general admiration. However, after many victories, he suffered himself and his troops to be entangled in narrow defiles amidst the mountains of Bohemia, where, being surrounded on all sides by the enemy, they were on the point of perishing with heat and thirst. In this extremity, the soldiers of the twelfth legion, all Christians, betook themselves to prayer, and presently the clouds gathered and an abundant rain fell, which refreshed the Romans: whereas, hail, thunder, and lightning spread confusion among the barbarians, and enabled Marcus Aurelius to gain a complete victory (A.D. 174). On this occasion the name of **Thundering** was given, or confirmed to the twelfth legion. This prodigy, which pagan writers[1] themselves relate, and which is seen engraved on the Antonine

[1] Dion Cassius, Capitolinus, Claudian, &c., see Tillemont, vol. ii. p. 370.

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pillar, checked for a time the persecution that the Christians were then suffering.[1]

In the Middle Ages the column became the property of the monks of S. Silvestro in Capite (S. Silvestri in Catapauli). An inscription in the vestibule of that church, dated 1119, states that both the column and the little Church of S. Nicolai de Columna, which stood at its foot, belonged to S. Silvestro, and that the column was leased to the highest bidder, probably from year to year. "It was evidently rented on account of the profit which could be derived from pilgrims or tourists wishing to ascend it."[2]

[1] Fredet, *Modern History*, "Marcus Aurelius." On the *Legio Fulminans*, see Alban Butler, *Lives of the Saints*, January 8.

[2] Lanciani, *Ruins of Ancient Rome*, p. 509.

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CHAPTER III.

To St. John Lateran and the Holy Places on the Cœlian.

40.—ST. JOHN LATERAN, THE MOTHER AND HEAD OF ALL CHURCHES.[1]

On reaching the Eternal City the visitor first directs his steps to St. Peter's, and feels that he has at length reached the goal of his pilgrimage when kneeling before the Apostle's tomb beneath Michael Angelo's wonderful dome. On leaving the basilica he is surprised to learn that St. Peter's, with all its stateliness, is not the most important of the churches in Rome, that **St. John Lateran,** the Pope's Cathedral, ranks first in dignity among all the churches of the Eternal City and of the world. Its chapter takes precedence over that of St. Peter's, and every Pope, when elected, comes here to be crowned and to be solemnly enthroned as the successor of St. Peter.[2] The inscription on the façade proclaims it to be, "The Mother and Head of all the churches in the city and in the world." In one of the corridors leading to the sacristy is a marble tablet with the Bull of Pope Gregory XI inscribed on it, recording the foundation of the basilica by Constantine, and describing it as the first and chief of all the churches *in Urbe et Orbe.*

Popes Paschal II, Callixtus II, Honorius II, Innocent II, and others, speak of it in their Bulls as the "Mother, Head and Queen of all the churches."

The Lateran is the Cathedral of the Pope, as Bishop of Rome. Here, till September, 1870, he officiated on the first Sunday in Lent, on Palm Sunday, Maundy Thursday, Holy Saturday, Easter Monday, Whit Sunday, the feasts of St. John Baptist, the Exaltation of the Cross, the dedication of the basilica and the anniversary of his election.

[1] An electric car runs from the Piazza di Venezia to the Lateran about every ten minutes.

[2] This has been impossible since the Italian occupation of Rome in 1870.

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These solemn services he can no longer perform. "The Holy Father, confined within the precincts of his palace, a prisoner for twenty-one years, has never quitted the Vatican, has never felt free to visit the Church, which, as Bishop of Rome, is peculiarly his own —the Lateran Basilica of Constantine."[1]

From the loggia, over the entrance facing *Santa Croce*, the Holy Father used to give his solemn blessing to the people every feast of the Ascension.

41.—CONSTANTINE'S GIFT OF THE LATERAN PALACE TO THE POPE.

The palace belonged originally to a rich patrician family named **Laterani**, and the place still preserves their name. Plautius Lateranus, head of the family, was put to death by Nero, in A.D. 67, for alleged complicity in the conspiracy of Piso, but in reality that the Emperor might confiscate his estate.[2] It then became an imperial residence. At the beginning of the fourth century it was the property of Fausta, daughter of the Emperor Maximian and wife of Constantine.

In A.D. 312, Constantine won his celebrated victory over Maxentius at the Milvian Bridge. While advancing into Italy against his rival, Constantine and his whole army had seen the vision of a luminous cross, just over the sun, with the inscription, "**In this conquer.**"[3] The cross was the sign or symbol that was to marshal his hosts to victory. He caused a representation of it to be made and carried as a standard, known as the **Labarum**, before the army, and under this standard he inflicted a crushing defeat on Maxentius and his forces on October 12, Maxentius perishing in the fray.[4] Entering Rome in triumph Constantine chose the Lateran palace for his royal dwelling, and proceeded to annul the penal laws against the Christians; he also openly professed his faith in Christianity, though he was not baptized till a little before his death.

The Church, after a persecution of some 300 years, was now free to emerge from the catacombs, and one of the first acts of Constantine, in gratitude for his success, was to present the Lateran Palace to Pope St. Melchiades, to be used as a Papal

[1] London *Daily Telegraph*, August 21, 1899.

[2] Tacitus gives a graphic account of the stern and dignified manner in which Lateranus met his death. (*Annales*, xv. 60.)

[3] Eusebius, *Life of Constantine*, bk. i. cc. 27, 28.

[4] The battle took place near the Milvian Bridge (*Ponte Molle*), outside the Porta del Popolo.

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residence. On October 2, 313, the Pope here presided at the first council assembled against the Donatists. On the death of St. Melchiades, the Emperor confirmed his gift to St. Sylvester, in 314.

Some years later, the Emperor was persuaded by the Senate to tolerate the pagan worship. Thereupon, profiting by his absence in the East, on a campaign against Licinus, the senators and other pagans in the city assumed a threatening attitude, and there was good reason to fear that a massacre of the Christians was preparing. Pope St. Sylvester fled to Mount Soracte for safety. The legend has it, that the Emperor, in punishment for this toleration of paganism, was stricken with leprosy, and his court physicians (pagans) prescribed a barbarous and inhuman remedy; but one night, as he lay asleep, he was warned by SS. Peter and Paul, to send for Pope Sylvester, hiding on Mount Soracte, and to seek baptism at his hands as the only cure for his distemper.[1]

These events, which are said to have happened in 323, are represented in the frescoes of the transept of the basilica.

42.—EMANCIPATION OF CHRISTIANITY—CONSTANTINE BUILDS THE LATERAN BASILICA.

Twelve years after his conversion, Constantine called together the senators and patricians of Rome in the Basilica Ulpia (a portion of the ruins of which may still be seen in the Forum of Trajan), and after explaining his reasons for embracing Christianity, exhorted them to follow his example. Henceforth Christians were to be free to open churches and practise their religion publicly, and their priests were to enjoy the privileges previously granted to the pagan priests. This announcement was listened to by the senators in sullen silence, but the Christians present greeted his words with shouts of acclamation, which were taken up by the people outside, and Constantine was accompanied to his palace by immense crowds bearing lighted torches.[2]

The year 324 marks the downfall of idolatry in Rome and the triumph of Christianity, though paganism was revived for a time by Julian the Apostate, and efforts were made by Vettius Prœtextatus and others to keep it alive up to A.D. 390.[3]

[1] This story is no longer accepted, and has been corrected in the *Roman Breviary*, December 31.

[2] Baronius, *Annales*, 324, n. 81; Gerbet, *Rome Chrétienne*, vol. i. p. 266.

[3] Grisar, S.J., *I Papi del medio Evo*, vol. i. pp. 21 seq.

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Constantine began at once to erect a Christian basilica in one part of the Lateran palace, assisting in the work, it is said, with his own hands. It was consecrated by Pope St. Sylvester on November 9, 324. Tradition asserts that on the day of consecration God signified His acceptance of this, the first publicly consecrated church in Rome, by a miraculous event. In the vault of the apse there suddenly appeared an image of the Divine Countenance of the Redeemer, and the words of salutation were heard, *Pax vobis!*[1]

St. Sylvester dedicated the church in honour of our Blessed Saviour, whence it is known as **Basilica Salvatoris**. Its other titles are—Lateran Basilica, Basilica of Constantine, St. John Lateran, from its being also dedicated to St. John the Baptist, by Sergius III. Later still, St. John the Evangelist was made tutelary patron along with St. John the Baptist.

43.—IMPERIAL ENDOWMENT OF THE BASILICA.

In the *Liber Pontificalis* (seventh century) is preserved an authentic inventory of the rich endowment—both in revenues, in landed property, and gold and silver vestments left by Constantine to this, the principal church in the city.

The annual revenues to be divided between St. Peter's, St. Paul's, the Lateran, and St. Laurence, amounted to £13.000 sterling, *i.e.*, about £60,000 or £70,000, according to modern valuation.[2]

Of his other presents, we may mention a silver canopy for the high altar, weighing 2,025 lbs.; a silver statue of our Saviour, five feet high, weighing 140 lbs.; another silver statue of our Saviour, weighing 120 lbs.; four silver statues of angels, each weighing 105 lbs.; silver statues of the Apostles, each 90 lbs.; a golden tabernacle of 50 lbs. weight; seven altars of silver; 45 silver lamps; besides gold candelabra, thuribles, chalices, &c.

So rich and splendid was the interior that it was commonly spoken of as the **Basilica Aurea**, "The Golden Basilica." Early mediæval writers dilate on the splendour and brilliancy of the interior on festivals, when the whole basilica seemed a mass of light gleaming on polished pillar, gilded roof and ornaments of gold and silver.[3]

[1] *Roman Breviary*, November 9. Thurston, S.J., *Holy Year of Jubilee*, p. 178.

[2] Alban Butler, *Lives of the Saints*, November 18.

[3] Two writers of the fifth century, SS. Jerome and Prudentius, refer to this basilica of Constantine.

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Prudentius[1] speaks of the faithful flocking to the Lateran to receive the royal unction, *i.e.* the Sacrament of Confirmation.

St. Jerome[2] speaks of Fabiola, one of the most illustrious ladies of Rome, doing public penance for her fault (*errorem*)[3] in sight of all Rome, standing the whole of Holy Saturday among the penitents in the atrium of the Lateran, clad in sackcloth, with ashes sprinkled on her head, a sight that moved Bishop, priests and people to tears.

44.—VICISSITUDES OF THE BASILICA.

It was first erected by Constantine in 324.

In the fifth century, it suffered so much injury from Genseric and his Vandals, that it had to be restored by St. Leo the Great. In the eighth century, Hadrian I (771—795) repaired with great splendour the ravages which time had made. In 894, the fabric was nearly destroyed by an earthquake. In 904, it was completely rebuilt by Sergius III, and dedicated to St. John the Baptist. This is the building Dante saw, and he describes how "the barbarians from the North stood in mute wonder 'mid the works of Rome, when to their view the Lateran arose in greatness more than earthly."[4]

In 1276—1277, it was restored by Adrian V and Nicholas III. The mosaics of the apse belong to this period.

In 1308, three years after the transference of the Papal Court to Avignon by Clement V, the Sergian basilica was almost totally destroyed by fire, as well as the Lateran palace. The only parts that escaped were the *patriarchio* or large council hall, a part of the triclinium, and the chapel known as *Sancta Sanctorum*.

The fire seems to have been caused by the negligence of some plumbers who were repairing the roof.[5] For three days the fire raged with unabated fury, during which time the miraculous

[1] *Contra Symmachum*, lib. i. 579.

[2] Epist. xxx. alias lxxvii.

[3] To repair the scandal she had given by her second marriage, A.D. 390. She had repudiated her dissolute husband and availed herself of the right which the Roman law gave her to marry another. After her conversion she became a model of Christian virtue, renounced the world, served the poor in the hospitals, practised great austerity, and went to live as a Religious in Palestine. (Grisar, S.J., *I Papi del medio Evo*, i. p. 80.)

[4] *Paradiso*, canto xxxi. ll. 34—36.

[5] A similar carelessness is responsible for the destruction of St. Paul's outside the walls, in 1823.

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head of **St. Pancratius**, the boy-martyr (preserved in the basilica), is said to have dripped with blood. The people regarded this calamity as a visitation from Heaven for the removal of the Papal Court from Rome to Avignon, and religious processions defiled throughout the streets to appease the Divine wrath. Pope Clement V sent skilled architects from Avignon with immense sums of money to restore the basilica. The restoration begun by him was completed by his successor, John XXII.

In 1360 it was again burnt down. From 1360 to 1364, it lay in utter ruin, and its desolation evoked the pathetic laments of **Petrarch** in his letters to Urban V. In 1364, and the six following years, it was once more rebuilt by Urban V and its walls were frescoed by **Giotto** and Gentile da Fabriano. The magnificent Gothic canopy over the high altar, the work of Arnolfo del Cambio, is of this period.[1] In the fifteenth century some restorations were made by Martin V and Eugenius IV. Sixtus V (1585—1590) built the present north entrance to the basilica with its loggia, erected the obelisk in front and cleared the piazza of debris. He also rebuilt the Lateran palace, and transferred the *Scala Santa*[2] to its present site. In 1650 the basilica was painfully modernized by Borromini. The present eastern façade, looking towards *Santa Croce*, was erected from the designs of Galilei, in 1734. In 1895—1896, the tribune was enlarged and splendidly restored by **Leo XIII** at a cost of some £180,000 sterling. The Holy Father never had an opportunity of seeing the work on which he spent so large a sum.

45.—EXTERIOR OF THE BASILICA.

The east front presents a noble appearance as seen from the road near **Santa Croce.** The view from the porch, embracing the ancient walls of Aurelian, the Campagna, with its long

[1] For a description of the ancient basilica, see Marucchi, *Basiliques de Rome;* Grisar, S.J., *I Papi del medio Evo*, vol. ii. pp. 433, 434, seq.

[2] "The eastern façade of the church at that period still maintained its original type, with three arched windows, such as may be seen at S. Maria in Trastevere. It was decorated with mosaics, the centre being a figure of Christ, and below the four Prophets with other figures. On the walls of the nave the principal events of both the Old and New Testaments were set forth for the instruction of the faithful. This was the common practice in earlier ages, when the walls of the church were the book from which the unlettered could read and learn the sacred story. A large portico with six columns stood in front of the building with a fountain in the centre." (Thurston, S.J., *Holy Year of Jubilee*, p. 174.)

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lines of aqueducts, the Alban and Sabine hills dotted with white villages, is very beautiful. The large open space between the Lateran and Santa Croce was formerly the Pope's gardens, and here St. Francis of Assisi is said to have had his first interview with Innocent III. The hideous blocks of modern houses on the left are a great disfigurement. The apse of the **Triclinium** of St. Leo III, seen in the foreground, is a modern copy of one of the three apses of the great dining-hall of the Papal palace. Part of the mosaic work is said to be ancient.[1] To the right may be seen **Porta S. Giovanni**, outside which starts the **Via Appia Nuova.** Pope Pius IX's flight through this gate in the revolution of 1848 will be referred to later.[2] Near it is the ancient **Porta Asinaria,** now closed, through which Belisarius entered Rome in 505, and Totila in 546. In 1084 Henry IV, of Germany, entered Rome by this same gate with his anti-Pope, Guibert, to dethrone, if possible, St. Gregory VII (Hildebrand). He was soon followed by Robert Guiscard with his Normans, who rescued the Pope and set fire to a great part of the city. Outside the Porta Asinaria there lived in St. Dominic's time a holy recluse, Murata, in a walled-up cell, who was visited and consoled by the Saint.

The great bronze doors of the central entrance of the basilica were brought from S. Adriano in the Forum by Alexander VII (1655—1667); they are said to have belonged to the ancient *Basilica Æmilia.* In the porch is a bronze statue of Henry IV of France, the French kings being the protectors and *ex-officio* canons of the basilica.

Over the northern façade of the basilica stand two quaint towers, relics of the tenth century edifice. The loggia and porch at this entrance have already been referred to as the work of Sixtus V.

46.—INTERIOR OF THE BASILICA.

It consists of a broad nave, with a rich mosaic pavement, four side aisles, a spacious transept and a noble tribune or sanctuary. Behind the first pillar of the inner right aisle is the well-known fresco by Giotto, which represents Boniface VIII proclaiming the first Jubilee in 1300. It is supposed to be a fragment of a larger fresco that has perished.

(*a*) **Nave.**—This is of grand proportions and impressive appearance, but unfortunately spoiled by Borromini, who encased the ancient columns (except two near the sanctuary) in cumbrous piers of brick and plaster. The colossal statues of

[1] Marucchi, *Basiliques de Rome*, p. 105.
[2] See No. 209.

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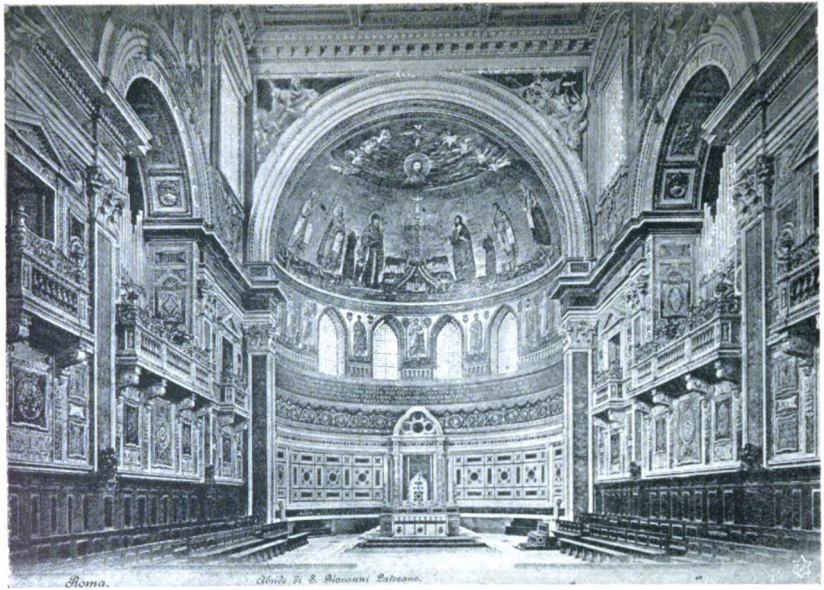

Lateran Basilica. The Apse. (Chap. III, No. 46.)

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Lateran Basilica. Interior. (Chap. III, No. 46.)

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the Apostles are of the Bernini school. The mosaic pavement was the work of **Martin V** (1417—1431),[1] whose bronze effigy may be seen in the confession at the foot of the high altar. The carved ceiling, said to have been designed by Michael Angelo or Giacomo della Porta, is richly gilt.

(*b*) **Right Transept.**—In a corner to the right is seen the Turkish standard taken by John Sobieski at the Battle of Vienna in 1673, on which occasion the Turks lost 28,000 men. The two splendid columns of *giallo antico*, flanking the northern entrance, are supposed to have belonged to the Lateran palace which Constantine gave to Pope St. Melchiades. Over the door, to the right of the sanctuary, is the tomb of Innocent III (1198—1216), restored by Leo XIII.

The frescoes in the transept, by Roncalli, Nogari, and Ciampelli, represent the events from the life of Constantine mentioned above.

(*c*) **The High Altar and Tribune,** or *Sanctuary.*—This is a Papal altar, at which the Pope alone may say Mass. Its splendid Gothic canopy was erected by Arnolfo del Cambio for Urban V, about 1366. The altar encloses one of Rome's most precious relics, viz., the **wooden portable altar** used by St. Peter in the house of Pudens, and by the first Popes in the catacombs.[2] Above the altar are preserved the *Heads of SS. Peter and Paul*, enshrined in silver gilt busts.[3] The mosaics of the apse are the joint work of two celebrated Franciscan artists, Fra Jacopo Torriti and Fra Jacopo da Camerino, made for Nicholas IV, a Franciscan, about 1280; but the mosaic figure of our Lord in the upper part of the vault dates, according to De Rossi, from the fourth or fifth century, and is a memorial of the miraculous event mentioned above.[4]

(*d*) **Left Transept.**—The altar of the Blessed Sacrament at the end of the transept is richly adorned with marbles and bronzes. The four superb Corinthian columns of gilt bronze are said to have belonged to the palace of Constantine. One tradition asserts that they were brought from Jerusalem by Titus.

In a recess above the altar is preserved the **Sacred Table of the Last Supper,** on which our Divine Lord instituted the

[1] Martin V (Otto Colonna) was elected Pope in 1417 on the abdication of Gregory XII, and of the anti-Popes, John XXIII and Benedict XIII. His election put an end to the great Western Schism.

[2] See No. 47.

[3] See No. 42.

[4] *Roman Breviary*, November 9, Lect. V; Marucchi, *Basiliques de Rome*, p. 90.

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Blessed Sacrament. The fresco of the Ascension on the wall above the altar is by d'Arpino.

(*e*) **The Corsini Chapel.**—It stands first in the left aisle, and is the richest in the basilica. On the left side may be seen a splendid urn of porphyry, once placed at the entrance of the Pantheon. It encloses the remains of Clement XII (Corsini, 1730—1740).

47.—GREATER RELICS.

1. **The Sacred Table of the Last Supper**, already mentioned.[1]

2. **The Heads of the Apostles SS. Peter and Paul.**—They are thought to have been removed from the Apostles' tombs by Sergius II just before the invasion of Rome by the Saracens in 846. After a time they disappeared, having been probably hidden during some invasion or popular insurrection, and the secret of their hiding-place subsequently lost. They were found again in 1367 by Urban V. in the oratory **Sancta Sanctorum.** These relics were solemnly exposed to the veneration of the faithful on March 1, 1368; and were translated to the present shrine above the Papal altar in 1370.[2] Urban V enclosed them in silver busts adorned with jewels, which were, however, stolen by the French in the beginning of the nineteenth century. They have since been replaced by others, said to be of gold, the gift of the Duchess of Villa Hermosa, who also presented the splendid silver reliquary of the Holy Manger to St. Mary Major in 1830.

3. **The wooden portable altar** on which St. Peter said his daily Mass.[3]—It is preserved under the high altar, and was saved at great risk to life from the conflagration of 1308.[4]

4. **The miraculous head** of the boy-martyr, **St. Pancratius,** mentioned above as having dripped with blood during the same conflagration.

5. The remains of SS. Chrysanthus and Daria and countless other precious relics.

48.—TOMBS OF THE POPES.

Popes Leo V, Sergius III, Lucius II, Paschal II, Callixtus II, Honorius II, Celestine II, Innocent II, Innocent III, and others, were buried in the Lateran. The monuments of the

[1] Proofs of its authenticity are being sought.

[2] St. Bridget of Sweden was present at this exposition and translation. See her *Life* by J. M. Partridge, p. 206.

[3] See No. 46.

[4] No one except the Pope himself ever offers the Adorable Sacrifice over a relic so precious and so unique.

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earlier Popes perished in the great fire of 1308; that of Innocent III has been beautifully restored by Leo XIII, and may be seen above the door to the left of the sanctuary. Leo XIII expressed a wish to be interred in the Lateran. Clement XII's monument stands in the Corsini chapel.

During some works at the foundation in 1648, a marble sarcophagus was discovered, containing the body of Pope Sylvester II (999—1003), perfectly preserved, the arms being crossed over the breast. The pontifical vestments were almost intact; but on exposure to the air all crumbled into dust, the ring and silver pectoral cross alone remaining. There is a silly legend that the bones of this Pope were formerly heard to stir in the vault, when the reigning pontiff was nearing his end.[1]

49.—GIFTS OF POPES AND PRINCES.

A long catalogue might be compiled of the gold and silver vessels, crosses, statues, candelabra, and of the richly embroidered vestments presented by Popes, kings, and princes.

The silver canopy over the high altar, presented by Constantine, having been stolen by the Goths, the Emperor Valentinian replaced it by another weighing 1,550 pounds.

Among the imperial benefactors of the basilica may be mentioned Theodosius the Great, Arcadius, Honorius, Theodosius II, Marcianus, Justinus and Justinian.

Charlemagne presented an altar with silver columns, a copy of the Gospel bound with plates of gold and enriched with jewels, also a large gold cross sparkling with gems.

50.—SAINTS AT THE LATERAN.[2]

St. Gregory the Great (590—604) lived at the Lateran after his elevation to St. Peter's Chair. Here he wrote his homilies and composed his famous antiphonary, thought by some to have been dictated by angels. Here he presided at the lessons of the choristers, who were being taught the Gregorian chant. From this spot he guided the destinies of the Church during the storms and troubles occasioned by the pretensions of the Greeks and the invasions of the Lombards.

St. Martin I (649—655) was here arrested by Calliopas, at the command of the Emperor Constans, and dragged to Constantinople, where he was brutally treated by the Greek patriarch

[1] See No. 147.

[2] Piazza, *Emerologio Sacro*, I. p. 238, says that Pope Celestine I made *St. Patrick* a Canon of the Lateran.

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Paul, and by the populace; finally he was exiled to Chersonesus (Crimea), where he died a martyr.

St. Gregory II (715—731) here received **Winfrid**, of England (St. Boniface), and sent him on his apostolic mission to Thuringia and Germany. St. Boniface received episcopal consecration from St. Gregory II, probably in the Lateran.

St. Gregory III (731—741) here boldly resisted the impious Emperor Leo, the Isaurian, and held a council in which he condemned the heresy of the Iconoclasts.

St. Nilus, who died at Grotta Ferrata, near Frascati, in 1005, came to the Lateran at the end of the tenth century to plead for Philagetes, the anti-Pope, his former friend, who was in prison and subjected to great cruelty by the Emperor Otho III.

St. Gregory VII (Hildebrand, 1073—1085) here fought for the liberties of the Church and resisted the impious pretensions of Henry IV of Germany.

St. Francis of Assisi came to the Lateran in 1210, to request Innocent III's confirmation of the Order of Friars Minor. The Pope received him coldly; but warned by a vision, in which the Poor Man of Assisi was seen to be upholding the tottering Lateran basilica, he sent messengers in search of Francis, who found him in the hospital of St. Antonio, near St. Mary Major. The Pope at once approved the new Order orally *vivæ vocis oraculo*. The Rule was confirmed by a Bull of Honorius III, in 1216.

St. Dominic came to the Lateran in 1215, to seek a similar favour from Innocent III for his Friars Preachers. A dream or vision, like to the one just related, decided the Pope to give his verbal approbation. The formal confirmation by Honorius III followed later.

During his stay in Rome (1215), St. Dominic first met St. Francis in the Lateran. Kneeling one night in prayer in the basilica,[1] Dominic saw in vision our Divine Lord, holding three arrows, with which to strike the world because of its enormous wickedness. Then the Blessed Virgin was seen to prostrate herself before Him and present to Him two men whose zeal was destined to convert sinners and appease His outraged justice. One of these the Saint recognized as himself; the other was unknown to him. Next morning he met Francis in the Lateran, and detecting in him the stranger of his vision, ran to embrace him.

[1] The Lateran was then open night and day, as it had the privilege of "sanctuary."

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In a sermon preached in the Lateran during the same year, 1215, at which St. Dominic and St. Francis were present, **St. Angelus the Carmelite** spoke prophetically of the two holy founders, predicting their future greatness and the extension of their Orders.

St. John of Matha and **St. Felix de Valois,** in the twelfth century, came to the Lateran to obtain the confirmation of the Order of the Most Holy Trinity for the ransom of captives. Innocent III received them like two angels from Heaven, and lodged them in his own palace. While deliberating on their proposal to found a new Order, he saw in vision during Mass an angel in a white robe, with a red and blue cross on his breast, who seemed to be loosening the chains of two captives.

St. Ignatius of Loyola said Mass at the Lateran, in the chapel of the Relics, with ecstatic fervour and abundance of tears.

St. Aloysius Gonzaga here received Minor Orders in March, 1588, along with Venerable **Abram Giorgi,** S.J., martyr.

St. Frances of Rome, St. Philip Neri and other great saints were frequently seen praying in the Lateran.

51.—GENERAL COUNCILS IN THE LATERAN.

Five Œcumenical Councils have held their sittings in the Lateran, viz.: First Lateran Council in 1123; Second in 1139; Third in 1179; Fourth in 1215; Fifth in 1512.

Of these the Third and Fourth were momentous assemblies which produced a profound impression upon the Christian world by their measures of internal reform and by the increased definiteness they gave to the whole system of ecclesiastical law. **St. Laurence O'Toole,** Archbishop of Dublin, was present at the Third Council.

St. Dominic was present at the Fourth Council, and was cordially welcomed by the Fathers. In this Council decrees were passed concerning the nature of the sacraments, and, in particular, of the Holy Eucharist, and the two binding obligations of yearly Confession and Communion were imposed.

St. Francis was also present, and Pope Innocent III. declared before the assembled Fathers that he approved the Order and Rule both of the Friars Minor and of the Friars Preachers.

[1] Thurston, S.J., *Holy Year of Jubilee*, p. 184.

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52.—THE MEDIÆVAL CLOISTER—THE LATERAN IN 1600—THE LATERAN PALACE.

The sacristan should be asked to open the door of the mediæval cloister.[1] This interesting monastic court is the work of the thirteenth century, and formed part of the monastery founded at the end of the sixth century by Benedictines from Monte Cassino. The low arches rest on twisted columns inlaid with mosaic, above which is a frieze of coloured marbles. In the cloister are many interesting monuments, and many architectural remains from the old basilica. A writer in *The Month*[2] gives the following description of the Lateran as it was in the year 1600. "Had we visited the basilica in that year, we should have found the exterior on the north side much as it is at present, with the span-new palace built by the practical but unarchæological Sixtus V, in place of the venerable palace of his predecessors; and the new north façade with the obelisk before it, raised by that Pope. In the interior, the nave is bare and plain, unmodernized and unadorned. The columns have suffered so by the fire that they have to be supported by brick piers, and look as if built of brick. But there is the pavement of rich Opus Alexandrinum, with the bronze effigy of the restorer of the church, Martin V, lying before the high altar and its Gothic baldachino; the roof is shining with new decoration, the great transept has just been adorned with vast frescoes, and the four gilt bronze columns, which are still a puzzle to antiquarians, have gone to adorn the altar of the Blessed Sacrament. No stately front as yet at the west end, but there is the old façade, like that of so many ancient basilicas still remaining in Rome, and a sunken area with a row of ancient columns, and mosaics in the frieze and pediment above."

The ancient **Lateran Palace** was the ordinary Papal residence till the transference of the Holy See to Avignon in 1305. In 1308 it perished in the great fire mentioned above, the only parts that escaped being the *patriarchio*, or hall of consistories, and the chapel *Sancta Sanctorum*. Sixtus V pulled down what remained of the *patriarchio*, and built the present palace from the designs of Fontana, as a summer residence for the Pope. It was no sooner finished than it was found to be unhealthy because of malaria, so the enterprising Pontiff at once started a new palace on the Quirinal. In 1693 the Lateran Palace

[1] A small fee of 20 or 30 centesimi is expected when any door, usually kept locked, is opened to visitors.

[2] May—August, 1874, p. 389.

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began to be used as a hospital, and in 1843, it was converted by Gregory XVI into a museum. It contains many fine sarcophagi, both pagan and Christian, some ancient frescoes, and a collection of valuable pictures by Crivelli, Gozzoli, Lippi, Signorelli, &c. The Marian Exhibition, opened on occasion of the 50th anniversary of the definition of the dogma of our Lady's Immaculate Conception, was held here.

53.—THE LATERAN BAPTISTERY—BUILT BY CONSTANTINE.

This is an octagonal building detached from the basilica. In the interior, eight large porphyry columns enclosing the font, support an antique architrave, from which rise eight smaller columns to support the dome. These columns are said to have been the gift of Constantine, who was the founder of this baptistery.[1] The font is of green basalt, and stands at a lower level than the entrance. In this font or basin Cola di Rienzi bathed the night before he summoned Clement VI and the Electors of Germany to appear before him for judgment, August 1, 1347, and before his coronation with seven crowns in the adjacent basilica.[2]

The baptistery was restored by Sixtus III (432—440), after being plundered by the Goths, and on the marble architrave an inscription by that pontiff refers to the spiritual effect of baptism.[3]

It was probably in this very font that **Cædwalla**, the Anglo-Saxon king, was baptized in 689. While still wearing the white robe of the newly-baptized he fell ill and died, and was buried in the portico of Old St. Peter's, near the tomb of St. Gregory the Great.

Jewish converts are here baptized on Easter eve.

Adjoining the baptistery are four ancient chapels, which should be visited. (1) The **Chapel of St. John the Baptist,** on the right, was built by Pope St. Hilary in the fifth century, and has two bronze doors, popularly supposed to have been brought from the baths of Caracalla: when moved slowly to and fro they have the sound of a powerful organ. The bronze statue of St. John Baptist by Veladier (1772) stands between two columns of serpentine. (2) The **Chapel of St. John the Evangelist** on the left was also built by Pope St. Hilary in the fifth century, and has bronze doors wrought by Alberto and

[1] Armellini, *Le Chiese di Roma*, p. 89.
[2] Thurston, S.J., *Holy Year of Jubilee*, p. 184.
[3] The inscription will be found in Marucchi, *Basiliques de Rome*, p. 94.

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Pietro de Losanna (Lausanne) in 1203 for the old Papal palace. The statue of the Saint is by Landini. The vaulted ceiling is covered with fifth century mosaics. (3) The **Chapel of SS. Rufina and Secunda,** opposite the baptistery entrance, was built by Anastasius IV in 1153, who decorated the apse with mosaics and a picture of our Lord crowning the two sister Saints. St. Philip Neri used to advise his penitents to go and pray before this altar. (4) The **Oratory of S. Venanzio** (St. Venantius, bishop and martyr) was built in 640 by John IV to receive the body of the titular Saint translated from Illyria. The interesting mosaics, with figures of John IV and Theodore I, are of the seventh century.

54.—THE SCALA SANTA OR HOLY STAIRS.

Close to the Lateran palace and basilica is a sanctuary in charge of the Passionists, containing the **Scala Santa** and the **Sancta Sanctorum.**

The "Holy Stairs" consist of twenty-eight marble steps, which tradition states to have been those of Pilate's palace, and to have been ascended and descended by our Blessed Lord in His Passion. They are said to have been brought from Jerusalem in 326 by St. Helena, mother of Constantine, and have been regarded with great reverence for 1500 years. They formerly stood on the right of the portico of the ancient Lateran basilica. Sixtus V removed them to their present site in 1589. Cardinal Hergenrother says that the Scala Santa was repaired by Pope Sergius II about the year 845.[1]

The faithful always ascend these steps on their knees, and reverently kiss the glass panes let into the woodwork, over the marks of our Saviour's bleeding feet.

St. Gregory II used to ascend these stairs shedding tears of devotion, meditating on our Saviour's Passion. Clement VIII ascended them as many as seventy times during the Jubilee of 1600; and many other Popes, amongst them Urban VIII, Innocent X, and Clement IX practised this devotion with great humility and fervour. On September 19, 1870, the eve of the invasion of Rome by the troops of Victor Emmanuel, Pope Pius IX came to the Scala Santa, there to begin his passion; and in spite of his seventy-eight years mounted the twenty-eight steps of the staircase. He was accompanied by his faithful almoner, Mgr. de Mérode.

Great Indulgences are attached to this devotion. Pope Paschal II, by a Bull of August 5, 1100, is said to have granted

[1] *Storia Universale della Chiesa,* vol. iii. p. 138.

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an Indulgence of nine years for each of the twenty-eight steps, to be gained by those who ascend them on their knees, praying or meditating on the Passion with a contrite heart. Pope Pius VII confirmed this Indulgence on September 2, 1817, declaring it applicable to the souls in Purgatory. In a vault beneath the stairs have recently been discovered the relics of many martyrs. The marble groups at the foot of the stairs are by Giacometti.

55.—THE CHAPEL SANCTA SANCTORUM.

At the head of the Holy Stairs may be seen through an iron grating the chapel **Sancta Sanctorum**, the private oratory of the Popes before 1308, and the only part of the Lateran Palace that escaped the great fire of that year. It was formerly known as the Chapel of St. Laurence, and is referred to in the *Liber Pontificalis* as *S. Laurentius in Palatio.*

In this chapel the heads of SS. Peter and Paul, that had long lain hidden, were discovered by Urban V in 1367 as stated above. Here also, Father Florian Jubaru, S.J. found in 1901 the head of St. Agnes, which was supposed to have been lost.

The chapel contains many precious relics, said to have been placed there by St. Gregory the Great in 540,[1] and by St. Leo III in 795, also the celebrated picture of our Lord, known as the **Acheiropita**, or "Painted not by mortal hand." It is on a panel of cedar-wood, and tradition has it that it was outlined by St. Luke and completed by angels. "Whatever be its origin," says Father Thurston,[2] "there can be no question as to its great antiquity, and to the veneration in which it has been held since the eighth century. Amid the panic caused by the Lombard invasion, A.D. 754, Pope Stephen II instituted a solemn procession to St. Mary Major, himself carrying this picture of our Lord, the people following him with ashes sprinkled on their heads and chanting litanies."

Innocent III covered it with plates of silver, leaving only the face exposed. Padre Garrucci, S.J., conjectures that it may possibly be a copy of the picture belonging to Abgar, King of Edessa, a contemporary of our Divine Lord.[3]

In the annual processions of the Middle Ages, the picture was carried from the **Sancta Sanctorum** to the Forum; in front of the churches of S. Maria Nuova (*i.e.*, S. Francesca) and

[1] St. Gregory here placed the relics he brought from Constantinople. (Marucchi, *Basiliques de Rome*, p. 101.)

[2] *Holy Year of Jubilee*, p. 192. Cf. *Liber Pontificalis.*

[3] Marucchi, *Basiliques de Rome*, p. 102.

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S. Adriano, the image was put down and its feet washed with basil; it was then taken to St. Mary Major.[1]

The picture was exposed in the Lateran basilica for several days during the Jubilee of 1900.

56.—THE LATERAN PIAZZA—ST. JOHN THE BAPTIST'S FEAST—ST. FRANCES OF ROME.

In the centre of the piazza stands the **Obelisk of the Lateran**, 150 feet in height, the most ancient object in Rome, and said to date from the reign of the Pharaoh Thothmes IV, *i.e.*, about 1740 years before Christ. It is composed of red granite, covered with hieroglyphics, and originally stood before the Temple of the Sun at Heliopolis. It was brought to Alexandria by Constantine, who intended it for Constantinople, but his son Constantius presented it to the Roman Senate, by whom it was erected in the Circus Maximus. Sixtus V removed it to its present site in 1588.

On **St. John's Day** (June 24) the Lateran piazza and the streets opening into it present a scene of great animation. "The day is associated in the mind of every Roman with stalls, roast pig, cloves, pinks, bells of baked clay and lavender. The cloves are blessed by a Cardinal in a cloister of the basilica on the eve before Vespers, and a small packet of them is given to each member of the Chapter. They are used in presses where woollen goods are stored, to keep moths away. The lavender, which is not blest, is used for the same purpose. The pinks serve for ornament, the clay bells amuse the children, and the roast pig is devoured by the proletariate. The feast goes on merrily at illuminated stalls all through the night, and the Romans flock there to witness the scene."[2] Of late years the popular enjoyment has been disturbed by roughs of the lowest type: few respectable people care now to go and see the merriment.

In the *Life of St. Frances of Rome*, by Lady G. Fullerton, we are told that as the Saint and her friend, Vannozza, were returning from **Santa Croce**, and crossing this piazza, a wild bull, that had escaped from its leaders, came dashing savagely towards them. Loud shouts warned them to get out of the way, but they walked on with eyes fixed on the ground, as directed by their confessor. The bystanders, cowering at a distance, shuddered and gave them up for lost. The savage beast, at the sight of the two women, suddenly stopped in its

[1] *Ibid.* p. 193. [2] The *Tablet*, June 29, 1901.

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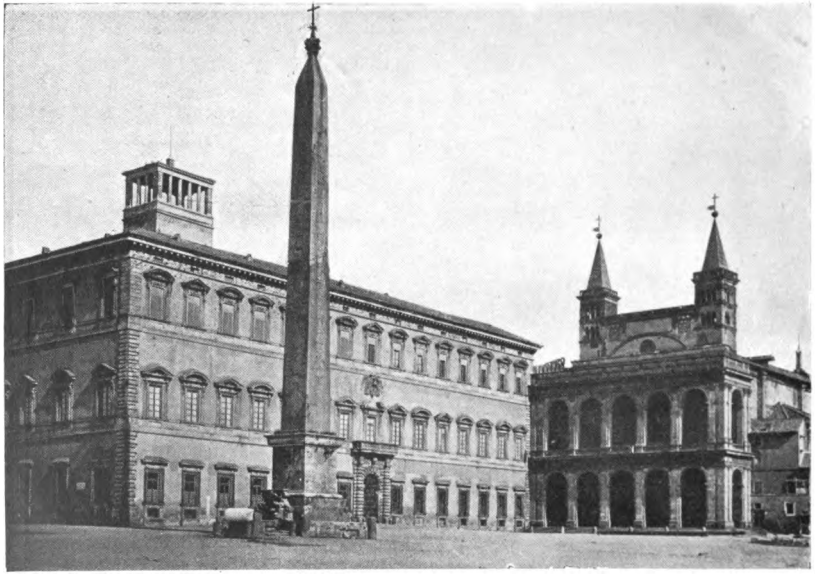

Lateran Piazza. (Chap. III, No. 56.)

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Clivus Scauri. SS. John and Paul. (Chap. III, No. 69.)

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course, became perfectly tranquil, stood still while they passed and then resumed its flight.

The large hospital of S. Salvatore on one side of the piazza, was frequently visited by **St. John Baptist de Rossi**, and two remarkable conversions he here made are mentioned in his *Life*.[1]

57.—THE CHURCH OF S. CLEMENTE.

This sanctuary, one of the most ancient and interesting in Rome, is thought to have been the paternal home of St. Clement, disciple of St. Peter, his third successor in the Papacy, and a fellow-labourer of St. Paul. His house, converted by him into an oratory, was enlarged to the dimensions of a church, probably in the reign of Constantine. It is mentioned by St. Jerome, 420;[2] Pope St. Zozimus, 417;[3] St. Leo the Great, 449. Anastasius the librarian tells us that Pope Hadrian I (772—795) restored the roof, which had fallen in. St. Leo III (795—816) and St. Leo IV (847—855) each enriched the church with many and costly gifts.

(*a*) **The Upper Church**, built by Paschal II (1099—1118). In 1084 the part of the city that lies between the Lateran and the Capitol was burned by Robert Guiscard the Norman.[4]

St. Clement's suffered so greatly from the conflagration that it became necessary to construct an almost new church. In doing so, the old intercolumniations were filled up with masonry, while rubble was shot into the nave and side aisles. Upon this foundation the present church was built by Paschal II in 1108, the apse, however, being reduced in diameter to about two-thirds of the proportions of the former one, and the colonnade on the Epistle side raised on a new substruction. In the course of ages this lower church came to be quite forgotten till rediscovered by Prior Mulhooly, O.P., in 1857.

The front entrance, now seldom used, is by an old pillared gateway, with a heavy canopy opening into an atrium or court paved with fragments of precious marbles.

(*b*) **The Choir of John VIII**, in the Upper Church.—Pope

[1] *Vie de S. Jean Bapt. de Rossi*, Rome, 1901, pp. 198, 199.

[2] St. Jerome, who left Rome in 385, speaks of the church as having been already in existence for some time.

[3] St. Zozimus in his letter to the Bishops of Africa styles the church a basilica.

[4] He was Duke of Apulia and Calabria, and came to rescue Pope St. Gregory VII from the hands of Henry IV of Germany. The Pope was delivered, but a great part of the city was almost totally destroyed.

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John VIII (872–882) made several restorations and embellishments in the edifice, of which one was the choir in front of the high altar, with its marble balustrade bearing the Pope's monogram, and its two **ambones** or marble pulpits, for reading the Epistle and Gospel. These were removed by Paschal II from the lower to the upper church. The marble candlestick inlaid with mosaic was probably a gift of the same Pope John.

(*c*) **The High Altar and Tribune.**—The high altar, erected by Paschal II in 1108, has a canopy resting on four columns of pavonazzetto marble. In an urn beneath are contained the bodies of **St. Clement** and **St. Ignatius of Antioch.** The pierced marble screens in front of the altar are beautiful specimens of early mediæval work. In the centre of the apse stands a marble Episcopal throne bearing the name of Cardinal Anastasius (1108), and along the wall on either side are ranged stone seats for the clergy. The mosaics of the apse and on the face of the arch were executed in the time of Paschal II, and restored in 1299 by Cardinal Jacobo Gaetani, nephew of Boniface VIII.

"There are few Christian mosaics in which mystic meaning and poetic imagination are more felicitous than in those on the apse of S. Clemente, where the Crucifix and a wide-spreading vine tree spring from the same stem; twelve doves, emblems of the Apostles, being on the Cross with the Divine Sufferer; the Mother and St. John beside it; the usual Hand stretched out in glory above, with a crown; the four Doctors of the Church, also other small figures, men and birds, introduced amidst the mazy vine foliage; and at the basement the four mystic rivers, with stags and peacocks drinking at their streams."[1]

(*d*) **Frescoes of Masaccio.**[2]—They adorn the chapel near the side entrance of the church. Besides the crucifixion, these represent scenes from the life of St. Catherine of Alexandria and of other saints. Here and in the chapel of the Carmine, Florence, also frescoed by Masaccio in his youth, the painters, Raphael, Leonardo, and Michael Angelo, studied and gratefully acknowledged that they had acquired their highest instruction in art. Masaccio's works stood, in truth, unequalled and unapproached till the time of these more perfect masters.

(*e*) **Chapel of SS. Cyril and Methodius,** adjoining the right aisle.—The bodies of these brother Saints, apostles of the Slav nations, were discovered in the lower church and transferred to this chapel in 1880. At the tenth centenary of the two

[1] Hemans, *Mediæval Art.*

[2] *Maso*, or *Tommaso*, nicknamed Masaccio (1401—1433), one of the great Tuscan masters.

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Saints in 1886, the chapel was decorated by Leo XIII. The frescoes, which are the work of a French artist, represent the funeral of St. Cyril, and the defence of the use of the Slav tongue in the liturgy, by St. Methodius before John VIII.

58.—THE UNDERGROUND CHURCH OF S. CLEMENTE.

This lower church, which is entered through the sacristy, dates from about 385, and lasted till the year 1084. Much that we find here is intensely interesting to the Christian archæologist, a well-preserved church of the fourth century, with pillars of the rarest marbles, a portion of the ancient tesselated pavement, and on the walls a remarkable series of frescoes belonging to the eighth and ninth centuries. In the narthex or vestibule the frescoes represent the translation of the body of St. Clement from the Vatican to this church by Nicholas I (858—867), and a miracle wrought at St. Clement's tomb. The frescoes in the nave introduce scenes from the lives of St. Clement and St. Alexius, with the names of the donors. "*Beno de Rapiza, Maria Macellaria and her children Clemente and Attilia.*" Other frescoed representations are the Crucifixion, with our Lady and St. John standing beside the Cross, the Assumption of our Lady, the marriage-feast of Cana, &c.

The excavation of this church, in 1857—1859, was a work of great difficulty and danger, more than 130,000 cart-loads of rubbish having to be conveyed away on men's shoulders.[1]

Beneath this lower church stands **a third structure**, discovered in 1867. It is decorated with rich stucco ornaments, and formed probably the actual house of St. Clement. Being often flooded with water, it is seldom visited. Its massive walls of tufa are thought to belong to the republican period of ancient Rome. Thus, at St. Clement's three distinct edifices exist, the lowest of them being a patrician mansion of the first century; above it the ancient church of the fourth century; and again, above this, the present (Paschal II's) church of the twelfth century.

59.—SAINTS AND SHRINES AT S. CLEMENTE.

Beneath the high altar lies the body of **St. Clement**, Pope and martyr, brought from the Crimea by St. Cyril, Apostle of Bulgaria, in the ninth century. St. Clement was exiled to Chersonesus, and there died for the faith in the third general

[1] See Mulhooly, *St. Clement and his Basilica.* For a description of this remarkable church and its frescoes, see Marucchi's *Basiliques de Rome*, pp. 289, seq.

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persecution, that under Trajan. The Greek Acts of his martyrdom, though old as St. Gregory of Tours, are rejected by Tillemont, Orsi, &c.

Beneath the same altar are the relics of **St. Ignatius, Bishop of Antioch,** and martyr. His body having been torn to pieces by the lions in the Colosseum, no part of this was left after his glorious combat except the larger bones. These, as St. Chrysostom relates, were gathered together with pious care by the Christian bystanders, and were "borne in triumph through every city from Rome to Antioch." They were brought to Rome in 637, when Antioch fell into the hands of the infidel Saracens.

In the porch of S. Clemente died **St. Servulus,** a holy mendicant, refreshed in his agony by the songs of angels. St. Gregory the Great narrates this of him in his *Dialogues.*[1] His body, preserved under the altar of the Blessed Sacrament, formerly worked many miracles. In the chapel off the right aisle rest the bodies of **SS. Cyril and Methodius,** brothers, apostles of the Slav countries, who lived in the ninth century.

In a council held in this church, in 417, Pope **St. Zozimus** condemned the errors of Celestius, the Pelagian.

St. Gregory the Great here delivered his thirty-third and thirty-eighth homilies. Every Saturday morning **St. Frances of Rome** came to S. Clemente to consult the Prior, Fra Michele, on spiritual subjects.

Father Tom Burke, O.P., was in our own days for some time stationed at this church.

Stuart Memories at S. Clemente.—Urban VIII gave the church to the Irish Dominicans in 1623. Above a doorway in the atrium of the basilica may be read the inscription: *Suo Divo Clementi Collegium Hiberniæ Dominicanæ.* In the first reception-room within this doorway are hung contemporary portraits in oils of the Old Pretender, James III, and of his consort, Maria Clementina Sobieski. Both chose for their confessor an Irish Dominican, Father John Browne.[2] In the villa of the Friary outside the Porta Maggiore, Prince Charles Edward was entertained in 1742, on the eve of his departure from Rome, and a slab on the spot attests the fact.

King Edward VII, when Prince of Wales, visited the Friary in 1859, and sent an engraving as a souvenir of his visit in 1863. In 1899 the Duke and Duchess of Connaught and the Princesses of their family came to visit the convent, and showed the greatest interest in the Stuart memories.

[1] Book iv. ch. xiv.

[2] De Burgo, *Hibernia Dominicana,* pp. 145—147.

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60.—CHURCH OF THE QUATTRO CORONATI, CLOSE TO S. CLEMENTE.

This ancient church, which stands fortress-like at the foot of the Cœlian hill, is mentioned in a document of the time of St. Gregory the Great (590—604). It was rebuilt by Honorius I (626—638), enlarged by St. Leo IV (847—855), almost burnt to the ground by Robert Guiscard the Norman in 1084, then again rebuilt by Paschal II in 1112, and finally restored by the Spanish Cardinal, Alfonso Carillo, under Martin V (1417—1431).

There are two entrance courts, the inner one having formed part of the church destroyed by Guiscard. Paschal II shortened the edifice, and so spoilt its proportions.

Eight granite columns divide the nave from the narrow aisles, and, above these, smaller columns support a gallery, as at S. Agnese. In the tribune or sanctuary behind the high altar is an ancient Episcopal throne. The frescoes of the apse are by Giovanni da S. Giovanni, a Florentine painter of the Barocco school.

The pavement of nave and sanctuary is a mosaic patchwork of precious marbles.

61.—SAINTS AND SHRINES AT QUATTRO CORONATI.

In the crypt immediately under the high altar, lie the bodies of the **Four Crowned Martyrs** (Quattro Coronati,) **SS. Severus, Severianus, Carpophorus** and **Victorinus** brothers, who held important offices in Rome, were arrested under Diocletian for denouncing the worship of idols, and cruelly scourged to death. They were buried first on the Labican way, three miles from Rome. With them are associated five other martyrs, **SS. Claudius, Nicostratus, Symphorianus, Castorus** and **Simplicius**, sculptors, who suffered at Pannonia in the same persecution, for refusing to make a statue of Æsculapius. They were buried along with the first four Saints in the cemetery on the Labican way. Pope St. Leo IV translated the remains of the nine martyrs to this church about A.D. 847; their bodies are enshrined in two rich urns of porphyry and serpentine.

Pope St. Leo IV (847—855) and Stephen III (768—772) are said to have been elected in this church. Pius IV (1559—1565) constructed the road leading from the church to the Lateran.

An orphanage for girls was established here by **St. Ignatius of Loyola**, and endowed by Pius IV and **St. Charles Borromeo.**

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A similar orphanage for boys was opened by St. Ignatius at S. Maria in Aquiro, near Piazza Colonna.

The church formerly belonged to the Camaldolese monks: it is now served by the Capuchins. Adjoining it is a large and splendidly preserved mediæval convent.

Chapel of S. Silvestro.—This little chapel, opening out of the court in front of the church, was built by Innocent II in 1140. It belongs to the confraternity of the sculptors (Scalpellini) and contains some remarkable frescoes, the chief subjects of which are: (1) The Baptism of Constantine; (2) Constantine's gift to St. Sylvester; (3) Constantine holding the bridle of St. Sylvester's horse; (4) St. Sylvester presenting portraits of SS. Peter and Paul to Constantine.

62.—S. STEFANO ROTONDO ON THE CŒLIAN.

From below the Quattro Coronati we ascend the Cœlian hill, on which are many sanctuaries full of beauty and rich in holy memories. Though now but sparsely populated, the Cœlian was, in the early ages, the aristocratic part of Rome, and many noble Christian names (Pinianus, Pammachius, Cyriaca, Anicius, &c.) are associated with it.

S. Stefano Rotondo (The Rotunda of St. Stephen), is one of the most ancient religious edifices of Rome, having been built by Pope Simplicius in the fifth century; it is also architecturally and archæologically interesting because of its remarkable construction.[1] It consists of a double peri-style or circle of granite columns, thirty-six in the outer, twenty in the inner circle. Originally there were three concentric rings of pillars enclosed by a wall decorated with pilasters. Nicholas V (1447—1455) shut out this wall, and raised the space between the columns of the outer circle with masonry, thus reducing the church's size from 210 feet diameter to 133 feet. The fifty-six columns still seen present a unique and striking appearance. The dome rests on two lofty columns of granite and two piers or pillars of masonry. Though cold and bare now, the interior was once rich with marbles and noble monuments. John I (523) began to decorate it with frescoes and mosaics, and Felix IV (526—530) completed the decoration. Biondo, writing about 1430, speaks of the church as exceedingly rich in marbles and mosaics.[2]

[1] Some have supposed it was originally the *Macellum Magnum* or Great Market of the time of Nero, transformed into a church by Pope St. Symmachus (498—514). See Marucchi, *Basiliques de Rome*, p. 220.

[2] Ugonio, *Historia delle Stationi di Roma. Rome*, 1588.

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Near the vestibule is an ancient marble Episcopal throne, from which St. Gregory the Great is said to have delivered one of his homilies.

(*a*) **Chapel of SS. Primus and Felicianus, martyrs.**—The chapel, to the left on entering the circular edifice, is dedicated to two brothers, who suffered a cruel martyrdom under Diocletian, about A.D. 286. From Nomentum, the place of martyrdom, their remains were translated to this church by Pope Theodore I, about A.D. 645. In 1625 they were discovered under the altar of this chapel during the pontificate of Urban VIII, when they were enclosed with great solemnity in a new and richer shrine, and replaced under the altar. The frescoes on the walls represent their martyrdom and the translation of their remains.

The mosaics in the small apse behind the altar date from the seventh century. This is also the chapel of the Blessed Sacrament, and in it is said to have been buried **Donough O'Brien,** King of Cashel and Thomond (now Munster and Clare), who came on pilgrimage to Rome, and died here in 1064. He was the son of **Brian Boroihme,** Ireland's great national hero.

(*b*) **Mural Paintings.**—Around the circular walls of the church is a series of frescoes by Tempesta and Pomarancio, representing the chief forms of martyrdom in the ten great persecutions of the early Church. These pictures, fearful to look at, and, perhaps, in some cases, too realistic, are intended to enable the beholder to realize how terrible were the sufferings of the martyrs, the horror of which no painter can adequately portray.[1] They show, too, how precious the gift of faith is to which they clung more than life, no torture being able to wrest it from them. Formerly it was customary for parents to bring their children to this church, and show them what the martyrs had suffered for the faith. Though ordinary visitors may be inclined to turn away fastidiously from these pictures, and to feel shocked by the representations of bodies torn with iron hooks and claws, or racked, scourged, scorched and burnt, yet the Catholic pilgrims will kneel to venerate the memory of God's innocent ones, and to thank Him for their triumph. The mortal remains, from which their souls fled under every appalling form of death, are cherished by the Church as precious relics, being destined to rise in glory on the

[1] Lactantius, *De Morte Perseculorum*, n. 16, says: "Though I had a hundred mouths and tongues, with an iron breast, it would be impossible for me to describe the various and horrid tortures that were inflicted on the guiltless Christians."

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Last Day, when their wounds shall be resplendent with light outshining the sun at mid-day, and every drop of blood shall sparkle with brilliancy like the ruby.

63.—RELIGIOUS MEMORIES OF S. STEFANO ROTONDO.

Somewhere on the Cœlian hill, not far from S. Stefano Rotondo, the boy martyr, **St. Pancratius**, is said to have lived with his uncle, St. Dionysius, both natives of Phrygia, and of noble birth. They were instructed and baptized by Pope St. Marcellus, who was hiding on the Cœlian in the persecution of Diocletian. St. Dionysius died a natural death, and soon after Pancratius was arrested and won the crown of martyrdom.

Adjoining the church was formerly the famous **monastery of St. Erasmus**, founded, it is said, by **St. Benedict** himself. Pope Adeodatus (672—677) was here a monk. To this monastery Pope St. Leo III (795—816) was dragged by his enemies, after they had plucked out his eyes and cut off his tongue, near the Church of S. Silvestro in Capite.[1] He was delivered from their hands by his servant Albinus, his sight and speech being miraculously restored.[2]

St. Stephen of Hungary here founded a college of twelve priests, at the beginning of the eleventh century.[3] Nicholas V (1447—1455), after the alteration in the building mentioned above, gave the church and monastery to the Hermits of St. Paul. The tomb of these religious may be seen at the entrance of the chapel of SS. Primus and Felicianus.

In the sixteenth century, Gregory XIII made over the church and its possessions to the **Collegio Germanico** (founded by St. Ignatius of Loyola) as part of its endowment. They are still the property of the college.

The old conventual buildings are occupied by a community of poor Carmelite nuns, whose convent in the Via Venti Settembre was seized and destroyed to make way for the new War Office, about the year 1880. In the vineyard behind the church is the **Calvary Hospital** of the *Maternal Heart of Mary*, belonging to the Little Company of Mary. The foundation-stone was laid in December, 1904. During the excavations many important archæological remains were found. The nuns

[1] Anastasius Biblioth., *Liber Pontificalis*, nn. 369, 370. The miscreants who thus barbarously mutilated the Pontiff were Paschalis, head of the chancery (Primicerius), and Campulus, the treasurer (Sacellarius), with several accomplices.

[2] See No. 333.

[3] Alban Butler, *Lives of the Saints*, September 2.

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devote their lives to the service of the sick with a charity that is truly heroic.

Archbishop **David Beaton** of St. Andrew's, in Scotland, was created Cardinal Priest of S. Stefano in Monte Celio, by Paul III in 1538. A zealous champion of the ancient faith, he was brutally murdered by Protestant assassins in 1546.

64.—THE HOUSE OF ST. MELANIA THE YOUNGER.

In a rich mansion near S. Stefano Rotondo there lived at the end of the fourth century and the beginning of the fifth, **St. Melania** the younger, with her husband **Pinian** son of Severus, the prefect or governor of Rome. She was the daughter of Publicola (son of St. Melania the elder) and Albina, and her family belonged to the highest nobility of Rome. Obeying an interior call of grace, and encouraged by the example of her saintly grandmother, who had renounced the splendours of the world to lead a life of poverty at Bethlehem, Pinian and Melania, both young, bound themselves by mutual vows to serve God in perpetual chastity, and determined to forsake the world with all the riches and honours they enjoyed. They freed 8,000 of their slaves, and those who would not accept of their freedom they gave to Melania's brother. They sold all their rich estates in Spain, Gaul, Italy, and Sicily, distributing their immense wealth to the poor. Their most precious furniture was bestowed on churches and altars. Having thus, by an heroic sacrifice, made themselves poor for Jesus Christ, they retired first to Sicily, then to Africa, where they were received by the great St. Augustine, and finally to Bethlehem, living there in great poverty and austerity. Melania's widowed mother, Albina, also distributed her wealth to the poor and joined them at Bethlehem.

St. Melania buried her mother in 433, and her husband Pinian two years later. She survived him four years, living in a monastery of nuns which she built and governed. Her feast is kept by the Church on December 31.

65.—S. MARIA IN DOMNICA—THE HOME OF ST. CYRIACA.

This church, which is close to S. Stefano Rotondo, is also called **S. Maria della Navicella**, from the marble figure of a Roman galley placed in front of the building by Leo X.

The name **Domnica** is a latinized form of **Cyriaca**, the Saint whose house was on this spot, and who owned the property on the **Veran Estate** (*i.e.*, *S. Lorenzo*), where the cemetery or

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catacomb is called "of Cyriaca" after her. The church, served by Greek Melchite priests, is seldom open; for admission apply to the sacristan, who lives near the church. It is uncertain when it was first built. Paschal I restored it in 817. It was again restored in the sixteenth century from the designs of Raphael, by Cardinal Giovanni de Medici, who became Leo X. The beautiful mosaics of the apse are the work of Paschal I, A.D. 817. The Pope is represented kissing the foot of our Lady, who is enthroned with the Holy Child and surrounded by saints.

The church has holy memories.

Here in front of the house of St. Cyriaca, **St. Laurence**, the martyr, used to distribute alms to the poor. St. Ado of Vienne, writing in the ninth century, says, "St. Cyriaca concealed many priests and clerics in her house in times of persecution."

The Olivetan monks (White Benedictines, founded by Blessed Bernard Ptolemei, in 1348) were established at this church in the fourteenth century before going to S. Maria Nuova in the Forum.

The church stands in a picturesque spot on the highest part of the Cœlian hill, commanding charming views of the Alban and Sabine hills, and of the Roman Campagna with its long lines of aqueducts stretching away into the distance. Close by are the beautiful grounds of the *Villa Mattei*, with avenues of ilexes, shady groves, and masses of brilliant flowers blooming amid fragments of ancient statues and columns. Here **St. Philip Neri** used to bring the Dominican novices and other young friends for innocent recreation. The stone seat where he used to sit and converse with them is still shown.

66.—ARCH OF DOLABELLA—ROOM OF ST. JOHN OF MATHA.

Leaving S. Maria in Domnica we pass by an ancient doorway surmounted by a mosaic representation of an angel between two captives, the work of one of the Cosimati.[1] This was the entrance to the great monastery of the **Trinitarians**, or Order for the Ransom of Captives,[2] occupied by them till the fourteenth century, when the troubles and disturbances during the Avignon period forced them to seek a place of greater security. They have been for centuries at S. Crisogono.

The arch in front of us bears the name of the consul, Publius

[1] Jacobus Cosimati, A.D. 1260.

[2] Founded by St. John of Matha and St. Felix of Valois in 1197.

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Cornelius Dolabella, who built it in A.D. 10. The window over the arch shows the cell where **St. John of Matha,** founder of the Order of the Trinitarians, died in 1213.

The spacious ruins about, belonging to some ancient edifice, were transformed into a monastery of the Order in the thirteenth century.

In a garden near the arch stands the little Church of **S. Tommaso** (St. Thomas) **in Formis,** so called from the aqueducts, "Formæ," near to which it was built. It dates from the eleventh century, and was presented by Innocent III to St. John of Matha and the Trinitarians. The Saint's body was venerated here till the seventeenth century, when it was translated to Spain. His Order had formerly forty-three houses in England.

67.—SS. GIOVANNI E PAOLO—CHURCH OF SS. JOHN AND PAUL, BROTHERS, MARTYRS.

Following the picturesque road through the arch of Dolabella, we come to the Church of SS. John and Paul.

These two brothers, officers in the service of Constantia, daughter of Constantine, were beheaded for the faith in their own house during the persecution of Julian the Apostate, A.D. 362. Crispus, a priest, Crispinus, a deacon, and Benedicta, a pious lady, while trying to secure the bodies in order to give them honourable interment, were arrested and condemned to death.

This church was originally the house of the two Saints, as well as the place of their martyrdom. **St. Pammachius,** a wealthy senator and the friend of St. Jerome, erected here a church at the end of the fourth century, known as **Titulus Pammachii,** the original house being filled in with earth, and the new building made to rest on it as a foundation.

The church was restored by Adrian I and St. Leo III. In 1158 the present portico was erected by Adrian IV (**Nicholas Breakspear**), the only Englishman elected Pope (d. 1159).[1] In 1206, the beautiful campanile was built. The picturesque arcaded apse and the mosaic pavement are probably of the same period.

[1] He was for a time an inmate of the monastery of St. Alban's. Going to France he entered the monastery of St. Rufus in Provence, of which he was afterwards chosen Abbot. Eugenius III created him a Cardinal in 1146, and in 1148 sent him as Legate to Denmark and Norway, which nations he converted to the true faith. In 1154 he was elected Pope, and Henry II of England sent the Abbot of St. Alban's with three Bishops, to congratulate him.

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Entering the church we notice a part railed off in the nave, indicating the spot under which SS. John and Paul were martyred. The high altar has beautiful columns of Egyptian alabaster, and an altar-piece by Triga. A large urn of porphyry beneath the altar contains the bodies of the two titular Saints. In a side chapel off the right aisle, rich with marbles and paintings, lies the body of **St. Paul of the Cross**, founder of the Passionists, who died in the adjoining monastery in 1775, and was canonized in the year 1867. He was distinguished from his childhood by extraordinary devotion to our Saviour's Passion, and was the first to organize public prayers for the *conversion of England.* Pius VI visited him in his illness, and revered him as a saint. The room where he died has been converted into a chapel, and is occasionally shown to visitors.

68.—THE HOUSE OF SS. JOHN AND PAUL, BENEATH THE PRESENT CHURCH.

Excavations made under the direction of Padre Germano in 1887, brought to light the house of SS. John and Paul, which had been filled in with earth by St. Pammachius, in order to form a foundation for the church erected upon it. The entrance to the house is by a narrow stair at the end of the right aisle. Here may be seen the place of their martyrdom, the cavity where their bodies lay till the sixteenth century, the dining-room, kitchen, bath-room, wine-cellar, &c. Many frescoes yet remain, especially in the dining-room. They are works of the second century, of pagan origin, and artistically good, representing men, birds, flowers, and boys playing among vines. One room contains Christian frescoes of the Good Shepherd, and in another is a figure of an *Orante, i.e.*, a person praying with arms extended. Here also are later frescoes of the Crucifixion, &c., much ruder specimens of art, painted when the house was converted into an oratory. The whole is well preserved through having been filled in with earth and covered over for some fourteen centuries. Several bodies of martyrs were discovered here in 1901.

69.—SAINTS AND SHRINES AT SS. GIOVANNI E PAOLO.

St. Pammachius, the founder of the church (fourth century), was a wealthy Roman senator. St. Jerome, whose schoolfellow he was in youth and friend in after-life, styles him an illustrious ornament of the family of the *Camilli.* In 370, while still a youth, he was raised to the proconsular dignity and,

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somewhat later, married Paulina (the second daughter of St. Paula), who died a few years after her marriage. Thenceforth, Pammachius made the poor the heirs of his immense property, and lived retired from the world, devoting himself to exercises of devotion, charity, and penance. He built an immense hospital for strangers at Ostia, and used to serve the sick and poor with his own hands. He died in 410, and his panegyric was written by St. Jerome. His body is placed under one of the altars of the church.

Several other saints have resided here, viz.: St. Marcarius, St. Paulinus of Nola, St. Savinus of Piacenza, St. Heliodorus, St. Paul of the Cross.[1]

Besides the bodies of SS. John and Paul (beneath the high altar), and those of St. Pammachius and St. Paul of the Cross, the church enshrines the remains of St. Saturninus, and of the twelve martyrs known as **Scilitani**, from Scillium, a town in Africa.[2]

The church and monastery belonged to Eastern monks till the fourteenth century, then to the **Jesuati**, an Order founded by St. John Columbini in 1367, and suppressed by Clement IX in 1668. It then passed into the hands of the Irish Dominicans, who had fled from Ireland in the days of persecution; finally, to the Passionists, whose holy founder was presented with the church by Clement XII, about the year 1735; the Irish Dominicans joining the Community at S. Clemente.

In the garden of the monastery may be seen the entrance to vast substructions, known as the **Vivarium**, where wild beasts were kept ready to be let loose on the Christian martyrs in the Colosseum.

The road to the left of the church, spanned by arches, and leading to S. Gregorio, is known as the **Clivus Scauri**, or "Slope of Scaurus," from a mansion of Scaurus that once stood here. He was Prætor of the city and censor, and his eloquence is praised by Cicero and Tacitus. His death occurred in the year 87 B.C. In this road will be noticed the door belonging to the house of SS. John and Paul, under the level of the present church.

[1] Also the Popes St. Innocent, St. Zozimus, St. Leo the Great, St. Hilarius, Pelagius II. (Piazza, *Stazioni di Roma.*)

[2] Allard, *Histoire des Persécutions*, vol. i. p. 446.

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70.—S. GREGORIO ON THE CŒLIAN—CHURCH OF ST. GREGORY THE GREAT.

"**The cradle of English Christianity.**" St. Gregory the Great, the Apostle of England. and one of the most majestic figures in the history of the Church, was a member of the noble house of Anicia. His parents were Gordianus, a wealthy Roman senator, and St. Sylvia. While still young, he held the high office of city Prætor, or Governor of Rome. At his father's death, he devoted the vast wealth he inherited to the founding of six monasteries in Sicily and to other religious works, and converted his father's mansion on the Cœlian into a monastery for Benedictine monks. He himself entered the Order of St. Benedict, and held the office of Prior and Abbot, till he was raised to the Chair of St. Peter, in 590.

St. Gregory's Home.—"On the Clivus Scauri, a declivity of the Cœlian hill, some 300 yards from the Colosseum, stood the palace of Gordianus, a man of senatorial rank and considerable wealth. He possessed large estates in Sicily, and the appointments of his house doubtless corresponded with his wealth and rank.

"The marble colonnades of the atrium, the central fountain surrounded by choice plants, the frescoed walls of the triclinia, the rich tapestries and sumptuous furniture testified to a home of comfort and luxury. Here, probably, Gregory was born about the year 540, and here he passed his infancy and boyhood. His father, Gordianus, was sprung from the Anicii, a family noted in Roman story, which had given saintly heroes to the Church; his grandfather, Felix, had sat in the Chair of Peter; his mother, Sylvia, and his aunts, Tharsilla and Emiliana, are numbered among the saints."[1]

71.—TROUBLES DURING GREGORY'S CHILDHOOD AND BOYHOOD.

Before entering the church, we may recall what is told us by historians of Gregory's early life spent on this spot.

In 538, two years before his birth, the twelvemonth's siege by Vitiges left Rome crippled and starving.

During his infancy, Totila was engaged in subduing Southern Italy.

In 546, when he was six years old, Rome passed through a

[1] Snow, *St. Gregory the Great*, p. 26.

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terrible siege and famine, ending in its capture by Totila and its complete destruction.

In 547, Belisarius occupied it and repulsed the assault of the Gothic King.

In 549, Totila again took the city.

In 553, Nares regained possession of the capital, which was followed by the massacre of the patricians.

In 553-554, the whole of Italy was ravaged by the merciless invasion of the Franks and Allemani.

It is easy to imagine what Gordianus' family, one of the noblest in Rome, had to suffer during these trying vicissitudes. Gregory's life, which was one of conflict, was plentifully sown with trials from its very outset.

72.—THE SAINT'S YOUTH AND VOCATION.

He was carefully trained in piety and holiness by the solicitude of his saintly mother, Sylvia, who, when freed from domestic cares by the death of her husband, withdrew to a secluded spot called *Cella Nuova* (*i.e.*, S. Saba on the Aventine), where she spent the days of her widowhood in prayer and asceticism.

Gregory's talents, success and lineage fitted him for a public career, and in 574, the Emperor Justin, the younger, appointed him Prætor of Rome, at the age of thirty-four.

In 575, he resigned his office, sold his patrimony, distributed the money to the poor, and asked for the Benedictine habit in his old home.[1]

The Apostle of England. — St. Gregory is styled by the Church and by Venerable Bede, the "Apostle of the English."

His zeal for the conversion of England was first awakened when, in the early years of his monastic life, he was passing through the Forum, and saw some blue-eyed, flaxen-haired Anglo-Saxon boys exposed for sale as slaves. Those winsome faces appealed to his heart and stirred his sympathy and zeal. He went to Pope Benedict to plead the cause of that distant nation, and to offer himself for the hazardous mission, and after extracting a reluctant consent from the Pope, set out with a few of his brethren for the conversion of England. As soon as his departure was known a popular tumult arose. He was so dear to the people that they loudly clamoured for his recall, and forced the Pope to send messengers to bring him back.

[1] Snow, *Ibid.* pp. 30—32.

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Gregory at once obeyed the Pope's order, and returned to his monastic cell on the Cœlian.[1]

Many years later, after his elevation to the Chair of St. Peter, amid all the anxieties of office, he still remembered England, and was full of solicitude for its conversion. Unable to go there himself, he sent a band of Benedictine missionaries from this, his old monastic home, in 594, chief among them being **St. Augustine**, first Archbishop of Canterbury; **St. Laurence**, second Archbishop of the same see; **St. Mellitus**, Bishop of London: **St. Justus**, Bishop of Rochester; **St. Paulinus**, Bishop of York.[2] The account of their journey, of their fears, their landing and reception, of the conversion of Ethelbert, followed by that of his subjects, and of Gregory's joy at the glad news, may be read in Venerable Bede's *History of the Anglo-Saxon Church.*

The work of evangelizing England having been begun, directed, helped and encouraged by Gregory, he is justly styled the **Apostle of England.**

73.—THE PRESENT CHURCH OF S. GREGORIO.

St. Gregory had dedicated the church and monastery to St. Andrew, but the title was changed by one of his successors. The Benedictines resided here from the sixth to the sixteenth century, except for a short period during the ninth and tenth centuries. In 1573, Gregory XIII. introduced the Camaldolese monks, a branch of the Benedictines founded by St. Romuald, who still serve the church, though they were despoiled of their monastery and other property about 1872.

The external walls of the church and the internal piers are said to be those of St. Gregory's time, carefully preserved at the restoration of 1725.

The approach is by a broad flight of steps. The present entrance and the atrium are the works of Cardinal Scipio Borghese, 1633. In the rooms above the entrance was the noble library of the Camaldolese monks, seized by the Italian Government in 1872. In the cloistered court are some interesting tombs, taken from the church at the restoration in 1725; several of these are of English exiles for the faith, who died in Rome in the sixteenth century.

On the pillars near the entrance of the court may be seen the names of St. Augustine and the other missionaries sent by

[1] Snow, *St. Gregory the Great*, p. 43.
[2] Alban Butler, *Lives of the Saints*, May 26.

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S. Gregorio. (Chap. III, No. 73.)

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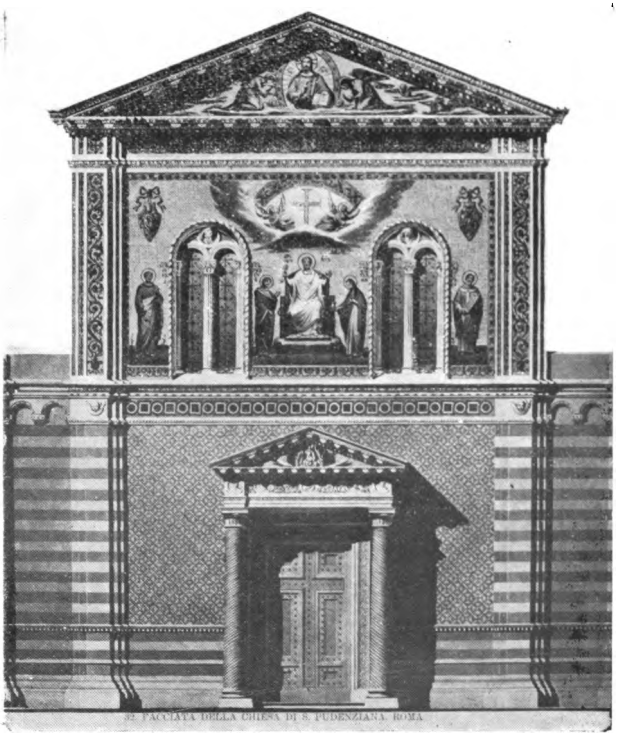

S. Pudenziana. (Chap. IV, No. 81.)

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St. Gregory to England; also the names of many saints who have resided in this monastery.

(*a*) **Interior of the Church—the Saint's Cell and Altar.**—The nave is separated from the aisles by sixteen ancient columns. Close to the right aisle is the monastic cell of St. Gregory, with the stone slab on which he slept, and a marble Episcopal chair, said to have been used by him. It was probably here that he wrote that delightful book, *The Dialogues of St. Gregory*, which was the standard spiritual work of the Middle Ages.

At the end of the right aisle is the altar of the Saint, with a portrait by Sacchi, and some exquisite miniatures on the step over the altar table, by Signorelli. On the marble altar-front are some bas-reliefs representing the deliverance of the soul of the monk Justin from Purgatory, after thirty Masses had been offered for him.[1]

(*b*) **The Salviati Chapel.**—Off the left aisle is a chapel built by Cardinal Salviati in the sixteenth century. Its chief treasure, a painting by Annibale Caracci, was stolen at the close of the eighteenth century, sold at Genoa, and is now in England.

The chapel has two ancient pictures of our Lady, one in a deep niche to the right on entering—the other over the side altar. There is a tradition that St. Gregory heard our Lady speak to him from the latter picture. On the opposite side is a beautiful marble tabernacle executed in the year 1469, with a representation in relief of the famous procession of St. Gregory and the appearance of the angel on the summit of Hadrian's mole. (Castel S. Angelo.)

74.—THE THREE ANCIENT CHAPELS IN THE GARDEN.

In a garden beside the atrium or entrance-court, are three ancient chapels built by St. Gregory and restored by Cardinal Baronius.

(*a*) **Chapel of St. Sylvia, mother of St. Gregory,** in which the marble statue of the Saint is by Cordieri.

In the upper part of the apse may be seen a charming fresco of angels singing and playing musical instruments, by Guido Reni.

(*b*) **Chapel of St. Andrew.**—On the side walls are the famous frescoes of the martyrdom of St. Andrew, by Guido Reni, and Domenichino. The latter artist represents the

[1] The story will be found in St. Gregory's *Dialogues*, Book iv. ch. lv., and in Alban Butler, *Lives of the Saints*, March 12.

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martyr on the rack; Guido, the procession to the place of martyrdom, at the solemn moment when the Saint seeing the cross from afar kneels down to salute it.

(*c*) **Chapel of St. Barbara, also called Triclinium Pauperum.**—The beautiful statue of St. Gregory by Cordieri was partly modelled, it is said, by Michael Angelo.

In the centre of the chapel stands an ancient marble table on which St. Gregory daily served twelve poor men. On one occasion an angel entered as a thirteenth guest.[1] After the meal, when the rest had dispersed, Gregory took the stranger apart and asked him his name. The angel replied that his name was a mystery, but bade him recall the day when a shipwrecked person had come to his cell three several times to ask alms, and he had given him twelve pieces of silver, and the silver plate on which his mother, Sylvia, had been wont to send him a daily pittance of vegetables from her garden at **Cella Nuova** (*i.e.*, S. Saba on the Aventine). From that time, the angel said, the Lord had elected him to be the successor of St. Peter. This story will be again referred to when we visit S. Saba. A fresco on the wall here by A. Caracci represents the event.

Pope Gregory XVI (1831—1846), a Camaldolese, was abbot of this monastery before his elevation to the Papacy, and amid the trials of his exalted position as Head of the Church, he is said to have sighed for his quiet cell at S. Gregorio.

Cardinals Manning and Vaughan are among the Cardinals who have taken their titles from this church.[2]

In 1872, the monastery was appropriated by the Italian Government, and the magnificent library of the monks declared to be State property.

75.—THE CONVERSION OF ENGLAND.

Kneeling in the Church of S. Gregorio we join our fervent prayers to those of countless pilgrims who have preceded us for the conversion of England. It is the privilege of English Catholics to claim St. Gregory as their Apostle, as the "Father of Christian England," and to say with St. Bede,

[1] Hence the practice adopted by the Popes of serving not twelve, but thirteen poor men on Good Friday.

[2] During the occupation of Rome by the French at the close of the eighteenth century, this venerable sanctuary was converted into a barrack, and nearly everything of value was carried off.

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"We English are the seal of St. Gregory's Apostleship in the Lord."

For a thousand years the strong work of Gregory and Augustine in England stood in unbroken unity. In an evil day, Henry VIII came and tore England from the union with the See of Peter, while he and his Protestant successors dragooned the English people out of their birthright.

We pray that England may return again to the bosom of the true Church; that the Church's gentle sway may extend throughout the land, from the prince in his palace to the peasant in his cot; that the venerable cloisters and sanctuaries now lying in ruins or, worse still, desecrated by heresy, may be rebuilt and restored to one true worship of God; that those grey ruins, mantled with ivy, that were once resonant with holy song, may again be transformed into the homes of holy monks, sanctifying with their psalmody the loneliness of the night; that the spotless Sacrifice may once more be offered on ten thousand altars throughout the length and breadth of the land; and the Angelus bell may once more be heard on every mountain and valley, reminding the faithful that England has been again restored to Mary as her cherished dowry.

Of **St. Paul of the Cross**, before whose shrine we knelt in the Church of SS. Giovanni e Paolo, it is said in his Life: There is no telling how many tears he shed, how many sighs he breathed out to Heaven, how many prayers he put up to God, for the return of England to the Catholic Church. Often he used to say with great feeling:

"*Oh, England, England! let us pray for England!* I could not help doing it, even if I wished; for as soon as I begin to pray, that unhappy kingdom comes before me. It is now *fifty* years that I have been praying for the conversion of England. I do it every morning in the Holy Mass. What may be God's intentions concerning that kingdom, I know not: perhaps He will yet have mercy on it, and the day will come when He will, by His goodness, bring it to the true faith. Well, let us pray for this blessing, and leave it in God's hands."

The dying prayer of **Venerable Henry Heath**, O.S.F., martyr, was: "O Jesus, convert England! O Jesus, have mercy on this nation!"

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CHAPTER IV.

TO ST. MARY MAJOR AND THE HOLY PLACES ON THE ESQUILINE.

76.—SS. DOMENICO E SISTO NEAR PIAZZA MAGNANAPOLI.

ST. BRIDGET OF SWEDEN was bidden by our Divine Lord to go to the Holy City to obtain the confirmation of the Rule of her Order. "Go to Rome: there the streets are all golden-paved and bedewed with the blood of martyrs; there, because of the Indulgences their merits have won, the road to Heaven is shortened."

It is well in visiting the churches to have the intention of gaining all these Indulgences, which are very great and numerous; and in passing along the streets to reflect that we are treading in the footsteps of saints, on soil reddened with the blood of martyrs.

Starting from the **Piazza del Quirinale**[1] we follow the wide street that leads down to the **Via Nazionale**, having on our left the Palazzo Rospigliosi, built on the site of the baths of Constantine, and on our right the handsome entrance to the Colonna gardens. On the site of these gardens stood Aurelian's great **Temple of the Sun**, a colossal building, occasionally referred to in the Acts of the Martyrs. It was built after the conquest of Palmyra in A.D. 273, and placed at the top of a broad flight of marble steps leading from the Campus Martius to the crest of the Quirinal hill. The steps in question were removed to the Ara Cœli great staircase in 1348 by Lorenzo di Andreozzo. Just beyond the garden is the Church of **S. Silvestro a Monte Cavallo**, belonging to the Lazarists or Missionaries of St. Vincent de Paul. A few months after the Suppression of the Society of Jesus in 1773, Pope Clement XIV gave the church, house (novitiate) and garden of S. Andrea in Quirinale to these Religious, who enjoyed the possession of the property till 1810, when they were banished by the French

[1] The terminus of the well-known *Via Venti Settembre.*

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Government. At the restoration of the Society in 1814, Pope Pius VII took the property from the Lazarists and gave it back to its original owners. As compensation the Lazarists received this church and monastery of S. Silvestro which formerly belonged to the Theatines. The church contains some important works of art, the chief being the figures in the cupola by Domenichino. In 1872, the monastery was converted into barracks. At the foot of the street is the **Piazza Magnanapoli**, a strange name supposed to be derived from *Balnea Pauli*. In the centre of the square, protected by an iron railing, is a fragment of the ancient *Servian wall* built in the time of the kings. Another fragment, with an interesting stone doorway, may be seen inside the entrance of the Palazzo Antonelli, which is immediately on our right as we enter the square. On the opposite side of the square stands the Church of **St. Catherine of Siena**, with a high mediæval tower known as *Torre delle Milizie*, and extensive conventual buildings on the right now used as barracks. The lofty gardens on our left, bright with verdure and flowers, and reaching to the handsome Banca d'Italia, belong to the Villa Aldobrandini. Altogether this is one of the most picturesque spots in Rome, where the modernizing mania has done least harm.

Passing by the Aldobrandini gardens, we come to the lofty and imposing Church of **SS. Domenico e Sisto**, at the entrance of the street **Via Panisperna**,[1] and here begins our pilgrimage.

The first community of Dominican nuns was established by St. Dominic himself in the convent at S. Sisto, on the Via Appia.[2] In the course of time, as the population receded from that neighbourhood, the place became malarious, so that St. Pius V judged it advisable to transfer the nuns to this churh and convent, about A.D. 1570. They brought with them the miraculous picture of our Lady.[3] The present church with its imposing flight of steps was built by Urban VIII in 1623. In 1872, the nuns lost their beautiful convent, which was seized by the Italian Government, and converted into secular schools. In the church is preserved the hand of St. Catherine of Siena.

[1] The full name of the street is *Via S. Lorenzo in Panisperna.*
[2] See No. 196. [3] *Ibid.*

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77.—S. AGATA DEI GOTI—ST. AGATHA OF THE GOTHS—THE IRISH COLLEGE.

This church, which dates from the fifth century, stands in Via Mazzarino, a narrow street at the back of the Villa Aldobrandini, with a side entrance from the street Via Panisperna. It was built by the consul Flavius Ricimer, who was buried here in 472. The splendid mosaics of his time perished at the restoration made in 1589,[1] and the only remains of antiquity visible at present are the twelve granite columns and the mosaic pavement, the latter being of the thirteenth century.

When the Goths, who were Arians, occupied Rome in 549, they made this their national church, hence the name **dei Goti**. St. Gregory the Great restoring it to Catholic worship, reconsecrated it, purifying it from the stain of Arianism, and dedicated it to St. Agatha, some of whose relics he placed in the altar. In 1567 St. Pius V gave it to the **Umiliati**, an Order afterwards suppressed. About 1600, the Benedictines of Monte Vergine were established here; the frescoes in the chapel at the end of the left aisle are a record of their stay. In 1850 Pius IX gave the church and convent to the **Irish College**, whose previous home was near the Torre del Grillo. The church preserves one great Irish treasure—the **heart** of the Liberator, **Daniel O'Connell**. In strict conformity with his last wish, bequeathing "his soul to Heaven, his body to Ireland, and his heart to Rome," the heart was embalmed and placed in a rich urn, preserved in a marble monument in the left aisle.

The college was first established in 1627, through the munificence of Cardinal Ludovisi, nephew of Gregory XV, and placed under the care of the Society of Jesus. During the one hundred and seventy years of its existence, till its suppression by the French usurpers of Rome in 1798, it was scarcely ever able to receive more than eight students within its walls. The most illustrious of its students was **Venerable Oliver Plunket**, the martyred Archbishop of Armagh, who entered the college in 1646.

An interesting incident of the Revolution of 1848-1849, borrowed from the *Rambler*, deserves to be inserted here. During the troubles, persecutions, and horrible profanations of the sad period of the so-called Roman Republic, the Irish College displayed the British flag as a protection, and offered

[1] A watercolour copy of them by Penna is preserved in the Vatican Library.

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an asylum to several of the saintly clergy, who were special objects of hatred to the revolutionists. Information of this was carried to the Government, probably by spies. Thereupon a party of republicans presented themselves at the college gates and demanded admittance. There were in the college at the time three Roman ecclesiastics, whom these ruffians would gladly have discovered, viz., his Eminence Cardinal Castracane, the saintly Don **Vincenzo Pallotta**, and Don Pietro Sciamplicotti, the parish priest of S. Maria de' Monti. It was thought prudent not to refuse admittance to the republicans, who at once set about their search. On entering one of the larger rooms, where the students were all standing together in a group, they took a hasty scrutiny and passed on, little dreaming that Cardinal Castracane himself was standing in the midst of that group; they expected to find him hiding in some remote corner of the house. By some singular accident, or rather, by the overruling providence of God, they altogether overlooked the room in which Don Vincenzo Pallotta was hiding. Entering another room they found a student lying dangerously ill in bed, and a priest sitting near him with a stole around his neck and a ritual in his hand, his back turned towards the door. This was Don Sciamplicotti, but the soldiers, not recognizing him, closed the door and passed on.

78.—S. BERNARDINO DA SIENA—SECOND RESIDENCE OF ST. IGNATIUS OF LOYOLA IN ROME.

Opposite the Irish college in the Via Panisperna is the modest Church of **St. Bernardine of Siena**, built in 1592, on the ruins of an ancient edifice, and presented by Clement VIII to the nuns of the Third Order of St. Francis. In the Chapel del Crocifisso is a crucifix before which St. Bridget of Sweden is said to have prayed. The nuns lost their convent in 1900, the buildings being appropriated for a secular school. Another but poorer building was given them at S. Prisca. Near the church was the residence of Quirino Garzonio, the wealthy Roman, who offered hospitality to St. Ignatius and his companions on their first arrival in Rome in 1537. The house he lent them stood in a vineyard on the Pincio, and will be referred to later. This proving too small for the community, on the arrival of St. Francis Xavier and some five other Fathers, St. Ignatius took a larger house in the heart of the city, a little after Easter, 1538. The site of this second residence is unknown, but there is a tradition, mentioned by Piazza,[1] that it was near this

[1] *Emerologio Sacro*, vol. i. published in 1690.

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Church of St. Bernardine of Siena. Here they lived in great poverty and devoted themselves to works of zeal, preaching and catechizing in the churches, streets, and public squares. Not unfrequently, after a hard morning's work, they returned home to find no food in the house, so great was their poverty; and they were obliged to go out into the streets again to beg sufficient alms wherewith to sustain life.

The large public school adjoining the church was, till recently, the convent home of some Franciscan nuns.

79.—S. LORENZO IN PANISPERNA—MARTYRDOM OF ST. LAURENCE, THE ARCHDEACON.

The church on our left, after crossing the Via dei Serpenti and ascending the slope of the Esquiline, is **S. Lorenzo in Panisperna**, the latter curious name being possibly derived from Perpenna Quadratus, one of Constantine's officers, of whom an inscribed tablet was found in the garden here. This sacred building, full of holy memories, was built in the eighth century on the supposed site of St. Laurence's terrible martyrdom. St. Gregory of Tours, who visited Rome in the eleventh century, speaks of it as one of the richest churches in the city. Boniface VIII rebuilt and reconsecrated it in 1300. Cardinal Sirleto restored it as it is at present in 1575. In the crypt (the entrance to which is outside the church) a cavity is shown under the sanctuary, where the martyr is said to have suffered. Over the high altar is a large fresco of the subject by Pasquale Cati da Jesi, a pupil of Michael Angelo. The circumstances of that fearful conflict have been transmitted to us by St. Ambrose, St. Augustine, St. Maximus, Prudentius and others.

St. Ado of Vienne says he was first cruelly scourged; and, among the eleventh century frescoes on the walls of the portico of S. Lorenzo outside the walls, is one that represents the scourging. The Saint, all bleeding, was dragged to the spot where we are standing, and bound with chains on a gridiron over a bed of fire, which, being made to burn slowly, gradually consumed his flesh, searching into its most vital parts. To the newly-baptized Christians, who were present, his countenance shone with marvellous light; he seemed transfigured like an angel; and from his broiled flesh there exhaled a delicious fragrance; but the light and the fragrance were imperceptible to unbelievers.

St. Augustine says, so vehement was his desire of possessing Christ, that he felt not the torments of the persecutor.

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St. Ambrose observes, that while his body was being consumed in the material flames, the fire of divine love, which burnt far more intensely within his breast, made him regardless of the bodily pain. So calm and peaceful was he amid the flames, that he smiled at his tormentors; and, turning to the judge, said: "Let my body be now turned; this side is done enough."

The martyr's dying prayer was for the conversion of Rome and for the spread and triumph of the Catholic faith. The bystanders were deeply impressed by his tender piety and heroic endurance, and several senators were converted.[1] Prudentius even ascribes to the Saint's prayers the entire conversion of Rome and the final extinction of idolatry in that city. His entombment in the Catacomb of Cyriaca will be spoken of elsewhere.

80.—OTHER HOLY MEMORIES OF PANISPERNA—THE BURIAL OF ST. BRIDGET OF SWEDEN.

On the steps of this church and at the convent gate, good **St. Bridget of Sweden**, whom our Lord favoured with such wonderful revelations, used to sit among the poor, asking alms of those who entered. At the close of the day she took what she had collected to the poor pilgrims of the Swedish hospital founded by her.

Just before her death, which happened in the convent of her Order, in the Piazza Farnese, in 1373, she charged her son Birger to have her body carried quietly by night to the convent of the Poor Clares, at Panisperna, without the slightest show or ceremony. She wished to lie among the good Religious, in whose house she had spent so many peaceful hours during her long residence in Rome, and at whose convent gate it had been her delight to solicit alms. Notwithstanding her humble wish to be thus buried at night in obscurity, her funeral was attended by great numbers of the clergy and of the first nobility of Rome. The body was exposed for two days in the church of Panisperna to satisfy the devotion of the faithful, during which time several miraculous cures took place. It was then laid in a sealed coffin and placed in a marble sarcophagus, near the altar of the second chapel on the right side of the church, where it remained a year, that is, till preparations were completed for its translation to the monastery of Wastein, in Sweden, A.D. 1374.

[1] St. Romanus, martyr, was one of those converted on this occasion.

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The church still treasures among its relics an arm of the Saint, her mantle and office book.

In 1376, St. **Catherine of Sweden**, Bridget's daughter, returned to Rome to continue her mother's holy work for the Church. She was received with the warmest affection by the Poor Clares of Panisperna, occupied the cell consecrated by her mother's prayers, tears, and visions, knelt before the same crucifix on which her mother's eyes had so often rested, and here waited for the return of the Vicar of Christ from Avignon, the great object of her mother's prayers and work. St. Catherine of Siena here came to visit her, and would listen to all the wonderful things that the daughter had to tell of her saintly mother.

In this same church Pope **Leo XIII** was consecrated Bishop, in 1843. The handsome steps at the entrance were restored on occasion of his sacerdotal jubilee in 1888.

The Poor Clares, who had occupied the adjoining convent since the thirteenth or fourteenth century, left about the year 1873, and their religious home is now applied to secular purposes.

The two lambs, blessed every year on St. Agnes' feast, used formerly to be sent to this convent.

81.—S. PUDENZIANA—"THE CRADLE OF THE WESTERN CHURCH."

A little further on, the *Via Urbana* intersects the Via Panisperna. In the former street is the well-known Church of **S. Pudenziana**, from which Cardinal Wiseman derived his title in the Sacred College. An extraordinary degree of interest attaches to this church. Originally the house or senatorial palace of Pudens, where St. Peter lived and exercised his sacred office for several years, it was converted into an oratory by Pope St. Pius I, about the year 145, and known as the **Titulus**[1] **Pudentis** and **Titulus Pastoris**. The tradition connecting it with St. Peter dates at least from the fourth century, and his presence and ministry within its walls justly entitle it to be regarded as the Cradle of the Western Church. It was first restored in the Pontificate of St. Siricius (385—395), as appears from a tablet found in 1850, during some excavations on the Esquiline. The inscription informs us that the façade was erected by the priests Ilicius, Leopardus, and Maximus. The square brick campanile or belfry, with triple arcades of open arches on every side, is of the ninth century.

[1] *Titulus, i.e.* parish.

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In 1130 Innocent II presented the church to the Canons Regular of the Lateran: about 1568 St. Pius V transferred it to the Dominican penitentiaries of St. Mary Major: in 1588, Sixtus V gave it to the Cistercians. It now belongs to the Canonesses of St. Augustine.

After several restorations in mediæval times, it was finally modernized by Cardinal Caetani, in 1598. Portions, however, of the earlier church exist, with considerable remains of a large brick building of the first century, that forms the substructure of the church. This old masonry is thought to have been part of the house of Pudens, or of the baths built by Novatus, son of Pudens.

We descend from the Via Urbana (the ancient *Vicus Patricius*) by two flights of steps to the level of the church. The façade has a modern painting representing St. Peter in the centre with St. Pudentiana and St. Gregory VII on his left, St. Pudens and St. Pius I on the right. The plan of the church consists of a nave with aisles and a choir terminating in an apse. The nave is divided from the aisles by seven ancient columns of bigio marble, said to have belonged to the house of Pudens. The first three spaces between the pillars on each side have been filled up with a brick wall.

The right or east aisle (for the church faces north and south) contains three side chapels. The left aisle has but one side-chapel, that of the Caetani family, and one chapel at its north end. The **mosaics** in the tribune or sanctuary vault belong to the ninth century, and are magnificent specimens of mosaic-work of that period.[1] They represent our Divine Lord seated in the centre on a rich throne: He has one arm extended, with the other He holds a book open at the words, *Conservator Ecclesiæ Pudentianæ.* At His side stand SS. Praxedes and Pudentiana with laurel crowns in their hands: on a lower level and more in front are SS. Peter and Paul, with eight other male figures: in the background are various stately buildings, and in the air, above our Saviour's head, stands a large cross studded with gems, between symbols of the four Evangelists. Pictures of this kind being imperishable are as fresh to-day as when seen by English and Irish pilgrims of the ninth century.

Under the high altar are preserved vases, found by Pope Paschal I in the tombs of SS. Praxedes and Pudentiana, and believed to have been used by them to collect the blood of martyrs.

Chapel of St. Peter at the end of the left aisle.—Upon the

[1] Some think they are of the time of St. Siricius, 398.

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wall to the left of the entrance is a fragment of the monumental slab belonging to the grave of St. Pudentiana, found in the catacombs of St. Priscilla. Under the altar is preserved a most remarkable relic, viz.: a portion of the **wooden portable altar** upon which St. Peter offered the adorable Sacrifice whilst he lived in the house of Pudens. The other part of this precious relic is in the Lateran basilica. Above the altar is a bas-relief, by G. B. della Porta, representing St. Peter kneeling to receive the keys from our Saviour. In this same left aisle will be noticed some remains of the original tessellated pavement, also the opening of an **ancient well** or reservoir, in which St. Pudentiana is said to have hidden the remains of some three thousand martyrs. By lowering a lighted taper a great quantity of bones and skulls may be seen.

The chapel off the left aisle, rich in marbles and sculptures, belongs to the Caetani family.

82.—THE FAMILY OF PUDENS.

Among the first of St. Peter's converts in Rome were the senator Cornelius Pudens, his wife, the lady Priscilla, their son, Cornelius Pudens (junior), the lady **Pomponia Græcina**, wife of Aulus Plautius, the conqueror of Britain, Flavius Clemens, Flavia Domitilla, Aurelia Petronilla, Nereus and Achilleus, officers of the imperial household; also some Roman Knights, at whose request St. Mark put down in writing what St. Peter had preached to them concerning the life and teaching of our Divine Lord.[1]

A word must be said about the family of Pudens:

(*a*) **Quintus Cornelius Pudens**, the elder, was one of the leading nobles of Rome and a member of the Senate. He gave shelter to St. Peter in his house for several years, and is thought to have presented to him the curule chair, which the Apostle used as Bishop of Rome, and which is now preserved in the Vatican basilica. Till the persecution of Nero there was no restraint on the teaching and practice of the Christian religion in Rome, except for a time under Claudius, when the tumults of the Jews made it necessary to seek safety in secrecy. It is supposed that Pudens suffered martyrdom under Nero, but we have no record of the fact. The name in the *Roman Martyrology* seems to be that of his son.

(*b*) **St. Priscilla**, the wife of Pudens, spent her ample means in relieving the poor and the imprisoned, and caused the famous catacomb that bears her name to be excavated on her

[1] Clemens Alex. *Patres Græci* (Migne), tom. ix. p. 749.

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own property near the Via Salaria. She displayed great zeal and courage in procuring the bodies of martyrs and giving them honourable burial.[1] She was afterwards buried in the catacomb she had prepared, with Pudens, her son, and all his family. It is remarkable that among the inscriptions on the tombs in this catacomb the name of *Peter* frequently occurs, showing the devotion of the household of Pudens to the Prince of the Apostles.

(*c*) **St. Pudens** (Quintus Cornelius Pudens, junior) was the son of Pudens and Priscilla, and a convert and spiritual child of St. Peter. Of him it is said that, after "having by the Apostle's hand put on Christian baptism, he preserved the robe of his innocence unspotted even to the end of his life."[2]

He married Claudia Rufina, by whom he had four children, all saints, viz., Pudentiana, Praxedes, Timotheus and Novatus.

(*d*) **Claudia Rufina**, the wife of St. Pudens, junior, and the mother of four saints, is said to have been a British lady. Some think she was a daughter of the British chieftain Caractacus, who, with his wife and daughters, was led captive to Rome, but afterwards set at liberty. She and her husband are mentioned by St. Paul: "Eubulus and Pudens and Linus and Claudia, and all the brethren salute thee."[3]

(*e*) **SS. Pudentiana and Praxedes**, daughters of Pudens and Claudia, are well known for their heroic charity to the poor, and their zeal in rescuing the bodies and the blood of the martyrs from desecration. They went forth fearlessly in days of persecution to gather the relics of martyrs for Christian entombment and their blood as a sacred memorial. They are especially noted for their pious courage in collecting the blood and mangled remains of St. Symmetrius and his twenty-two companions in martyrdom. The well, where they hid these remains, has been referred to above.[4]

The Narration of Pastor (written in the second century) says, that on the death of their father, "they sold their goods and distributed the produce to the poor, and persevered strictly in the love of Christ, guarding intact the flower of their virginity, and seeking no glory but in vigils, fastings and prayer." Pudentiana went first to her reward, and was buried in the cemetery of Priscilla, near her parents. Eleven months after, Novatus died. Praxedes survived two years, during which time she asked Pope St. Pius to erect a *titulus*, or church, in her father's house, or in the baths of her brother, Novatus,

[1] *Roman Martyrology*, January 16.
[2] *Ibid.* May 19.
[3] 2 Tim. iv. 21.
[4] See No. 81.

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adjoining the house (A.D. 145). At length, worn out with sorrow, because of the persecution, she prayed for death as a release, and so passed to God, her body being laid near her sister's, in the cemetery of Priscilla. In the ninth century Pope Paschal I conveyed the two bodies to the Church of St. Praxedes; their feasts are kept on May 19 and July 22.

(*f*) **St. Novatus**, son of Pudens, and his brother, St. Timotheus, are mentioned in the *Roman Martyrology*, on June 20. Novatus led a spotless life, like his father, Pudens, and, at his death, left his goods to Praxedes, for charitable purposes. The touching *letter of Pastor* to Timotheus, then in Britain, with the account of Novatus' holy death, will be found in Father Anderdon's *Evenings with the Saints*.[1]

(*g*) **St. Timotheus** was ordained priest, perhaps by St. Peter, and laboured for some years as an apostle in Britain. On his return to Rome he won the crown of martyrdom, with a companion named Marcus.

Such was the holy and illustrious family with whom St. Peter resided during his stay in Rome (A.D. 42 or 43 to 50)—a stay frequently interrupted by apostolical journeys.

83.—ST. PETER IN THE HOUSE OF PUDENS.

The hospitality St. Peter found here was repaid by abundant blessings of sanctity bestowed on that privileged family. Here he is said to have first erected his **Cathedra Romana**, or Episcopal throne, as Bishop of Rome. Here he celebrated the sacred mysteries, presided at the synaxes or assemblies of the faithful, approved the Gospel written by his disciple, St. Mark, and consecrated St. Linus and St. Cletus, who were to be his successors. From that sanctuary he sent forth his disciples to preach the faith in Italy, Gaul, Britain, and probably Spain. We may try to recall the scene which that blessed home presented in those ancient days—St. Peter in a caracalla, or long vestment, celebrated the holy mysteries in the atrium of Pudens' palace. His altar was the rude wooden one, now reverently preserved under the lofty baldacchino of St. John Lateran. The Senator Pudens and his wife, Priscilla, kneel there, side by side, with their young son, Pudens, whom St. Peter had baptized. The lady, *Pomponia Græcina*, wife of Aulus Plautius, is probably there also, for she, too, is a devout Christian. They kneel or stand, with arms extended, that

[1] P. 162.

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being the attitude of prayer among the early Christians, as represented in the frescoes of the catacombs.[1]

At a later date St. Paul also received hospitality in the house of Pudens.[2]

84.—BASILICA OF ST. MARY MAJOR—"OUR LADY OF THE SNOW."

This is one of the largest and noblest religious edifices of the Christian world; it is, also, probably the first church of our Lady that was publicly consecrated in Rome (though some think this distinction belongs to **S. Maria Antiqua** in the Forum), and, after the basilica of Loreto, it is the greatest and most important of our Lady's sanctuaries. Its ancient name was the **Liberian Basilica**, because of its consecration by Pope Liberius in A.D. 360. It is also known as **Our Lady of the Manger**, from its possessing the relics of the Holy Manger, in which our Infant Saviour was laid; **Our Lady of the Snow**, because of the miraculous event mentioned below, to which it owes its origin; **St. Mary Major**, because it ranks above all the churches of our Lady in Rome, and (after Loreto) in the world.

The traditional story of its foundation is as follows: A Roman patrician named John, who owned the property on the Esquiline hill where the basilica now stands, had married a pious lady, and, having no children, he and his wife resolved to make our Lady heiress of all their property, and sought in prayer for some intimation of her will as to its disposal. One night both were bidden in their sleep to build a church on that part of the Esquiline hill which they should find on the following morning marked out in the snow. This happened on August 5, A.D. 358. As August is the hottest month of the year in Rome, a fall of snow at that season could only happen by miracle. John hastened next morning to acquaint Pope Liberius with the purport of our Lady's expressed wish, and found that the Pope had himself received a command from our Lady to co-operate with the pious couple in the work enjoined them. The Pope, accompanied by the clergy and people, repaired to the Esquiline, and there found the ground white with snow and a plan of the future church clearly traced thereon. The basilica was begun forthwith and completed in 360.

Some recent writers think that this story rests on insufficient evidence, and observe that it is not found in the long

[1] See Anderdon, S.J., *Evenings with the Saints*, p. 160.
[2] 2 Tim. iv. 21.

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dedication poem inscribed in marble by Sixtus III. It is, however, retained in the lessons of the Feast of our Lady of the Snow, August 5, and so is not without some authority. In the Borghese chapel of the basilica the miraculous snowfall is commemorated every year on August 5 by a shower of white rose-leaves from the dome during High Mass.

85.—POPE SIXTUS III AND THE BASILICA.

The first basilica proved too small for the crowds who flocked to it. Enlargement became necessary, and Pope Sixtus III (432—440) took the work in hand soon after his election, intending thus to erect a memorial to the great **Council of Ephesus** (held in 430), where our Lady's dignity of "Mother of God" (*Theotokos*, *Deipara*) had been vindicated against the blasphemies of Nestorius.

The nave, with its long lines of white marble pillars, is as Sixtus III left it, in 432. Above the architrave and on the chancel arch, is a series of mosaics ordered by him, representing scenes from our Lady's life, also figures of her greatness and dignity, drawn from the Old Testament. They were placed to commemorate the triumph of the faith over Nestorianism and be a perpetual reminder of Mary's incomparable dignity. Above the chancel arch is the inscription in gold letters: *Xystus Episcopus Plebi Dei*—"Bishop Sixtus to the people of God." Over this is the throne of the Lamb, as described in the Apocalypse, standing between the figures of SS. Peter and Paul and the symbols of the four Evangelists. On either side are displayed representations of the Annunciation, the Massacre of the Innocents, the Presentation in the Temple, the Adoration of the Magi, &c., and the usual mystical cities of Jerusalem and Bethlehem, with a flock of sheep, type of the faithful, issuing from them.

The mosaics of the Tribune and Apse were added by Nicholas IV, in the thirteenth century.

Sixtus, moreover, assigned to the basilica an annual revenue of sixteen hundred gold crowns, and enriched its treasury with gold and silver chalices, patens, lamps, candlesticks, thuribles, &c. He also encased the high altar in silver plates weighing three hundred pounds.

His successors in the Papal chair emulated his zeal for our Lady's basilica, adding to its revenues, executing various works in porphyry, jaspar, agate, lapis lazuli and other precious stones. Princes, cardinals, laymen, all contributed their offerings, till the church shone with splendour and beauty, both in design and material.

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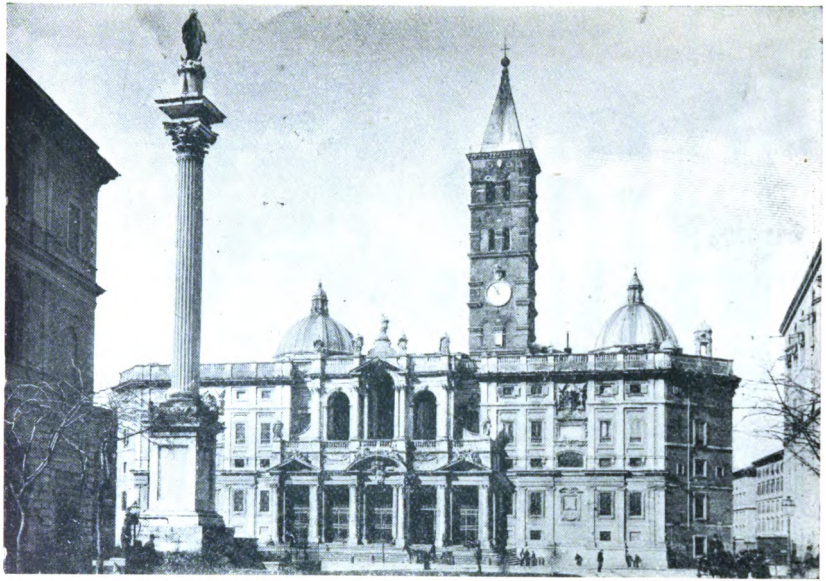

St. Mary Major. (Chap. IV, No. 86.)

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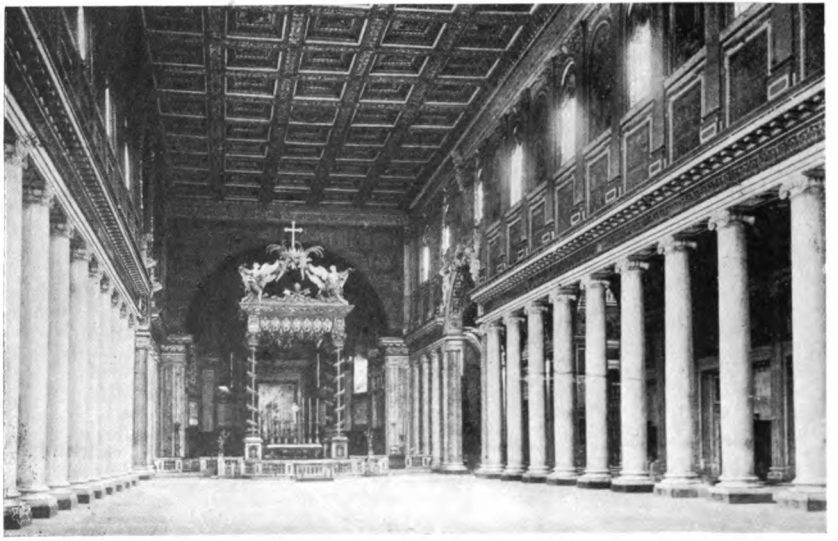

St. Mary Major. Interior. (Chap. IV, No. 86.)

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86.—EXTERIOR AND INTERIOR OF THE BASILICA.

The present façade was built by Benedict XIV, in 1741, as also the Papal residence, which cumbers the sides of the church and spoils its appearance Through the arches of the gallery over the entrance porch may be seen the mosaics of the old façade erected by Eugenius III (1145—1153). The belfry was added by Gregory XI, in 1376, on his return from Avignon.

In the porch will be noticed the **Porta Santa**, closed except in years of jubilee, and at the right end a bronze statue of Philip IV of Spain, a generous benefactor of this church. As the Lateran basilica was under the protection of the Kings of France, St. Paul's basilica under that of the Kings of England, so St. Mary Major had for centuries the Kings of Spain as its patrons.

The **interior** is vast, rich and impressive. Two long rows of white marble columns (twenty in each row) support an entablature inlaid with mosaic (fifth century work), and a richly-carved ceiling. "The first gold brought from America[1] gilds the profusely decorated roof; the dark red, polished porphyry pillars of the high altar gleam in the warm haze of light; the endless marble columns rise in shining ranks; all is gold, marble and colour."[2]

The nave, 280 feet long, 60 feet broad, has a mosaic pavement (thirteenth century work), of beautiful design and of rare workmanship.

The high altar, a Papal one, has a rich baldachino resting on four columns of red porphyry, the gift of Benedict XIV. The mosaics of the Tribune, representing the Coronation of our Lady and other subjects from her life, were executed for Nicholas IV by Jacopo Turriti, in 1295.

The Confession, or crypt-chapel in front of the high altar, has its walls and floors inlaid with beautiful and costly marbles. Beneath the altar lies the body of St. Mathias, the Apostle. The relic of the **Holy Manger** is kept in this chapel. In the centre of the area is a kneeling figure of Pope Pius IX, of great beauty, who first intended this as his place of sepulture; but after the invasion of Rome in 1870, he decided to be buried among the poor at S. Lorenzo.

[1] Presented to Alexander VI, by Ferdinand and Isabella.
[2] Marion Crawford, *Ave Roma Immortalis.*

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87.—TWO PRINCELY CHAPELS IN ST. MARY MAJOR.

The Sixtine Chapel. The large chapel off the right aisle known as the *Sixtine* receives its name from Sixtus V, who erected it in 1589, the architect being Fontana. The eye is dazzled by its splendour; the walls gleam with costly marbles and noble sculptures; the lofty cornice is garnished with figures of angels, and within the dome are frescoes of exquisite finish.

In the centre of the chapel stands the altar[1] of the Blessed Sacrament, with a large bronze tabernacle shaped like a temple, borne on the shoulders of angels. Beneath this altar is the chapel of the **Holy Crib**, where the relic of the Sacred Manger was preserved for centuries. It is interesting to note that **St. Ignatius of Loyola** said his first Mass at this altar on Christmas night, 1538. Bernini's statue of **St. Cajetan**, embracing the Holy Child, in front of the altar, is a memorial of the privilege granted to that Saint, who, on Christmas night, 1517, received the Divine Infant in his arms on this spot.

The shrine of St. Pius V (1565—1572) on the left side of the Sixtine chapel, is rich with decorations of *verde antico* and gilded bronze. The Saint's body, still incorrupt, is exposed on his feast day. On the wall opposite is seen the monument of Sixtus V (1585—1590).

The body of **St. Jerome**, the great Doctor of the Church, translated from Bethlehem in 640, lies somewhere in this chapel, but the exact spot is unknown. His death occurred in 420.

The Borghese Chapel—Madonna di San Luca. The chapel in the left aisle fronting the Sixtine was erected by Paul V (Borghese) in 1608, from the designs of Flaminio Pazio, and is said to be the richest and most beautiful chapel in Rome. In it "the splendour of the entire edifice is intensified and gathered to a focus. Unless words were gems, that would flame with many-coloured light upon the page and throw thence a tremulous glimmer into the reader's eyes, it were vain," says Nathaniel Hawthorne, "to attempt a description of this princely chapel."

Marbles of the rarest kinds, precious stones, sculptures, bronzes, frescoes, shine from the walls and ceiling, presenting a scene of splendour that seems almost visionary.

The centre of the reredos of a noble altar is occupied by one of Rome's greatest treasures, the **Madonna di San Luca**, or

[1] A Papal one, where the Pope alone, or a Cardinal commissioned by him, says Mass. This basilica has two Papal altars.

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miraculous painting of our Lady, attributed to St. Luke.[1] How many saints have knelt before this picture—St. Francis Borgia, St. Stanislaus Kostka, St. Philip Neri, St. Charles Borromeo, St. John Berchmans, &c. Every night, before retiring to rest, St. Stanislaus, in his room at St. Andrea, prostrated himself with his face turned towards St. Mary Major, and recited three Hail Marys as a mark of his love for her whom he cherished as his mother. *Mater Dei est mater mea.*

During an epidemic of cholera, in 1837, when thousands were smitten by the plague and whole families were swept into their graves, this picture was carried through the streets of Rome by Gregory XVI and exposed for veneration in the Church of the Gesù.

88.—LA SANTA CULLA—THE HOLY MANGER.

This is piously believed to be a portion of the manger in which our Infant Saviour was laid, and, as above stated, it is now preserved in the Confession beneath the high altar. It consists of two rough boards enclosed in a silver reliquary six feet high, adorned with bas-reliefs and statuettes. Every Christmas Eve it is carried in procession round the church, and throughout Christmas Day it is left exposed for veneration on the high altar. The present silver reliquary was presented in 1830 by the Duchess of Villa Hermosa[2] to replace the one carried off by the French at the beginning of the nineteenth century, the gift of Margaret of Austria, wife of Philip III of Spain.

The proofs of the authenticity of this relic are considered insufficient by some recent writers, who require convincing documentary evidence which, if it ever existed, may have perished in the length of ages. The venerable traditions of Rome, and the example of the saints (*v.g.*, SS. Ignatius and Cajetan) and of the Popes, who greatly venerated this relic, are enough for us. St. Cajetan, writing to a nun at Brescia, who was a relative of his, says that on Christmas night (1517)

[1] Some think it is a copy made in the fifth century of a very ancient original painted by St. Luke. Theodorus Lector, writing in 518, relates that such a picture drawn by that Evangelist was sent from Jerusalem to the Empress Pulcheria in the fifth century. When the Turks took Constantinople they dragged the picture through the streets and destroyed it.

[2] This noble Spanish lady also presented the costly shrines for the heads of SS. Peter and Paul at the Lateran, the previous gold and silver reliquaries having been plundered by the French.

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he went to St. Mary Major to kneel before the **Holy Manger**, encouraged by the example of St. Jerome, and that while praying there with great confidence, he received the Holy Child into his arms.

89.—SAINTS AT ST. MARY MAJOR.

St. Gregory the Great's devotion to the picture of our Lady, attributed to St. Luke, is attested by the following fact: In 590, while the plague was making terrible ravages in Rome, the Saint directed that there should be a general procession of penance consisting of seven different bodies of men and women, who were to meet at the Church of **St. Mary Major**, there to implore God's mercy through our Lady's intercession. The clerics were to start from the Church of SS. Cosmas and Damian, the monks from that of SS. Gervase and Protase, the nuns from SS. Marcellinus and Peter, laymen from St. Stephen, widows from St. Euphemia, married women from St. Clement's, children from St. Vitalis. These separate detachments wended their way through the plague-stricken city, reciting penitential prayers, while they carried the relics of the saints and St. Luke's picture of our Lady. A mediæval tradition states that as the procession filed past *Ara Cœli*, St. Gregory heard angels singing the Paschal anthem, "Regina cœli lætare, Alleluia," and that the Saint added, on the inspiration of the moment, the words, "Ora pro nobis Deum. Alleluia."

The tradition adds, that as the procession neared the Vatican, an angel was seen on the summit of Hadrian's mole (Castel S. Angelo), sheathing his sword.

Another tradition informs us that, while the same Saint was singing Mass in this basilica one Easter Sunday, his salutation "Pax vobis" was answered by an invisible choir of angels, who sang in reply, "Et cum spiritu tuo." It is still the custom, I think, whenever the Pope says Mass in St. Mary Major,[1] not to sing the response to the words "Pax vobis," but to leave it to the angels.

St. Henry II, Emperor of Germany, while watching one night in this church, is said to have been favoured with a vision of our Divine Lord and His Holy Mother.

St. Bridget of Sweden, while praying here on the feast of the Purification, fell into an ecstasy and had a vision of the

[1] Till September, 1870, the Holy Father said Mass here on Christmas Day, Easter, and the Assumption.

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mystery and of the homage paid to our Lady by the angels and saints in Heaven.

St. Ignatius of Loyola (as already stated) chose St. Mary Major, out of all the churches of Rome, as the one where he would say his first Mass. This glad event, for which he had prepared some eighteen months since his ordination, took place on Christmas night, 1538, at the altar of the Holy Crib.

St. Cajetan has been mentioned above.

St. Francis Borgia, third General of the Society of Jesus, had a great devotion to the picture of our Lady, *Madonna di San Luca*. With the special leave of Pope St. Pius V, never granted before, he had an authentic copy of it taken, from which other copies were made and spread through the houses of the Society. One copy he gave to Blessed Ignatius of Azevedo, S.J., the story of whose martyrdom will be referred to when we visit the room of St. Stanislaus. Another copy is in the room of St. Stanislaus, and a third at the Jesuit novitiate, at Castel Gandolfo, near Rome.

St. Philip Neri, St. Charles Borromeo, St. John Berchmans often knelt with ecstatic devotion before this same picture. In the early morning, before the doors were opened, St. Philip would occasionally be found on his knees in the porch.

St. Stanislaus Kostka, the Jesuit novice, felt a special attraction to this sanctuary and picture. One day, as he was leaving the basilica, his companion, Father Emmanuel Sa, seeing his face flushed with holy fervour, said to him: "Stanislaus, you seem to love our Lady very much." The holy youth replied, with a heavenly smile: "Ah, yes, she is my Mother! The Mother of God is also my Mother!"

Cardinal Francis Toledo (Toletus), of the Society of Jesus, one of the Church's greatest theological lights, came every Saturday morning on foot from the Vatican to say Mass at St. Mary Major. At his death, he bequeathed all his property to the basilica, and was buried at the foot of the left aisle near the *Porta Santa*, where his monument, erected by the Canons, may be seen.

90.—TRAGIC OCCURRENCES AT ST. MARY MAJOR.

In A.D. 366, a tumult took place here between the followers of Ursinus (who declared the election of **Pope St. Damasus** invalid, and wished to set up Ursinus in his place) and the adherents of the true Pope. The schismatics took possession of the newly-erected basilica, and barricaded themselves

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within, so that the church had to be taken by assault like a fortified castle.

About A.D. 649, **Pope St. Martin I** was here celebrating Mass, when a guard sent by the Exarch Olympius appeared on the threshold, with orders to seize and put him to death. It is said that the assassin hired by Olympius was suddenly struck blind as he approached the altar, which event led to the conversion of Olympius and many others.

While **Pope St. Gregory VII** was here saying Mass, on Christmas night,[1] 1075, he was suddenly seized by Cencius and his fellow-conspirators, dragged violently from the altar amid blows and bloodshed, and hurried off to the tower of the Cenci, near the Tiber. The Roman populace, shocked at the outrage, attacked the tower, released the Holy Father, and brought him back in triumph.

91.—OUR LADY AND ENGLAND.

Among the more precious relics preserved at St. Mary Major is one especially interesting to English pilgrims, viz.: the **dalmatic** worn by **St. Thomas of Canterbury,** and stained with his blood. This should be a reminder to us not to leave the basilica without praying for England's conversion.

Multitudes of English pilgrims, both in Saxon and Norman times, have come to kneel at the foot of our Lady's altar before her picture in this church. After a visit made to St. Peter's their thoughts at once turned to Mary's glorious basilica, and thither they hastened kindled with enthusiasm, for devotion to our Lady was ever a special characteristic of English Catholicism since the introduction of Christianity into the island. In no country in the world, outside Italy, were there more numerous sanctuaries, more miraculous images, more celebrated shrines of our Lady than in old Catholic England. Glastonbury, Evesham, Tewkesbury, Worcester and Coventry in Saxon times, Walsingham and Ipswich in Norman, were places of pilgrimage as well known as are now Genezzano and Loreto in Italy, Lourdes and La Salette in France. Devotion to our Lady filled the imagination of the architect, inspired the hand of the painter, guided the chisel of the sculptor, and welled up in the heart of every English Catholic, so that England became known among the nations of the

[1] It was customary for the Popes to say their first Mass on Christmas morning at St. Mary Major, the second at S. Anastasia, the third at St. Peter's.

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S. Prassede. (Chap. IV, No. 92.)

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S. Martino ai Monti. (Chap. IV, No. 94.)

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earth by the beautiful title of "the Dowry of Mary." The numerous abbeys that dotted the land were nearly all dedicated to her. Its saints, Thomas of Hereford, Richard of Chichester, Hugh of Lincoln, Wilfrid of Ripon, John of Beverley, Bede of Jarrow, Edmund and Thomas of Canterbury, Cuthbert of Durham, Godric of Finchale, &c., were conspicuous for their filial piety to the glorious Mother of God. Both Oxford and Cambridge Universities possessed celebrated statues of our Lady. It was before one at Oxford that St. Edmund, still a boy, made his vow of perpetual chastity and solemnly consecrated himself to his Immaculate Mother.

On the marble floor of St. Mary Major we kneel where crowds of Anglo-Saxon pilgrims have knelt before us, to offer a prayer for England. We beg that our Lady will once more claim her dowry, will recover what has been one of the brightest gems in her coronet, that she will dispel the darkness and bring back the light, that she would take pity on the sheep who wander without a shepherd, that she will guide them gently back to the one true fold, and deliver them out of the restlessness and darkness of unbelief into the sunshine and peace of the Catholic Church.[1]

92.—S. PRASSEDE—CHURCH OF ST. PRAXEDES.

Of this holy virgin, daughter of St. Pudens, we have already spoken.

This church, which stands close to St. Mary Major, is very ancient, being mentioned in the acts of a council held in 490. It was rebuilt by Pope Paschal I in 822, and remains practically as he left it. It is entered by a side door opening into the right aisle; the front entrance through an ancient gateway in the Via S. Martino and an atrium, or open court, being now closed. There is much to interest us both spiritually and artistically in the interior.

1. **The sanctuary** is rich and picturesque, with a double flight of steps of magnificent *rosso antico*[2] conducting to it.

The baldacchino over the high altar rests on four columns of porphyry. In the Confession beneath the high altar are pre-

[1] Protestant poets even, Longfellow, Scott, Wordsworth, Edgar Allan Poe and others, have written with enthusiasm of Mary's incomparable beauty and spotlessness. (See Orby Shipley, *Carmina Mariana*, Series II.)

[2] *Rosso Antico*, a very rare kind of red marble found in Egypt, the quarries of which have never been worked since ancient times. These steps are the largest blocks of this marble known.

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served the bodies of the sister-saints **Praxedes** and **Pudentiana**. These are enclosed in ancient sarcophagi, that were translated from the Catacomb of Priscilla to this church by Paschal I in the ninth century.

2. The splendid **mosaics** of the apse and chancel arch, the work of Paschal I (817—824), deserve especial notice. On the **chancel** arch is represented the heavenly Jerusalem guarded by angels, having our Lord in the centre, towards whom the saved are hastening. On the arch of the **tribune**, over the high altar, is represented the Lamb of God, with the seven candlesticks and the symbols of the Evangelists at the sides. Lower down the twenty-four elders stretch out their arms in prayer to the Lamb. In the **apse** our Lord is represented between SS. Peter, Paul, Praxedes, Pudentiana and Zeno. The figure of Pope Paschal (still living at the time) is introduced on the left.

3. In the **nave** may be seen the **head of the well** (said to be taken from the house of Pudens) where the remains of martyrs were secreted by SS. Praxedes and Pudentiana. The former Saint is represented by a figure holding a cloth in which she has collected the blood of these heroic witnesses of the faith.

4. In the right aisle is the chapel **Orto del Paradiso** ("Garden of Paradise"), its interior entirely covered with mosaics on a gold ground. It was made by Paschal I in 822 to receive the bodies of SS. Zeno and companions, martyrs. At the entrance are two columns of black granite with an ancient entablature.

5. **The Sacred Pillar of the Flagellation,** at which our Blessed Saviour was scourged, is preserved in the above chapel. It is only half of the original pillar, the other portion being at Jerusalem. The marble is a kind of oriental jasper known as *diaspro sanguigno*. Cardinal John Colonna, Papal Legate in Palestine, brought the relic from Jerusalem in 1223 and placed it in this church, where St. Charles Borromeo often prayed and meditated before it. In the sacristy is a fine painting of the *Flagellation* by Giulio Romano, a pupil of Raphael.

6. In the chapel of St. Charles Borromeo, off the left aisle, may be seen the Saint's arm-chair and the table at which he served the poor.

At the foot of the left aisle is a marble slab let into the wall, on which St. Praxedes is said to have slept.

7. In the chapel *Orto del Paradiso* are the remains of *St. Valentine*, martyr, transferred from his cemetery on the Via Flaminia in the thirteenth century.[1]

The church has some figures in fresco painted by Guercino.

[1] See No. 336.

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93.—SHRINES AND SAINTS AT S. PRASSEDE—S. ALFONSO DE' LIGUORI.

This church is rich in precious relics, the chief of which are: The Holy Pillar of the Scourging; the bodies of SS. Praxedes and Pudentiana; the bodies of St. Zeno and 2,200 martyrs, transferred from the catacombs by Paschal I in the ninth century;[1] the bodies of SS. Valentine, Nicomedes, Candida, Zoace, &c., martyrs: those of the Popes SS. Siricius and **Celestine I**, translated from the cemetery of Priscilla. St. Celestine, who died in 432, was the Pope who sent **St. Patrick** to Ireland, **St. Palladius** to Scotland, **St. Germanus** of Auxerre to England. A list of other remarkable relics will be found on the marble tablets on the wall near the sanctuary, and on the first pilaster.

In the Life of **St. Bridget of Sweden** it is stated that, during the ravages of that terrible scourge, "the Black Death," which spread throughout Europe (A.D. 1348), she devoted herself to her suffering brethren with a charity that knew no bounds. One day, when she was coming out of the Church of S. Prassede, she found a poor woman lying unconscious at the entrance, and with the aid of her chaplain, Magnus Peterson, carried her to the neighbouring hospital of St. Anthony. When the patient could be moved, she took her home with her, and nursed her with the utmost tenderness.

St. Charles Borromeo's title in the Sacred College was taken from this church (his first title having been of S. Martino, changed afterwards to that of S. Prassede), and whenever he was in Rome, he came to spend long hours in prayer in this church, occasionally passing the night in the crypt, under the high altar. Every day, before dinner, he distributed abundant alms to the poor, in the court (now disused) in front of the church. His rooms in the adjoining monastery (now a school) used formerly to be visited on his festival.

While Pope Gelasius II was celebrating Mass in this church, in 1118, he was attacked by the hostile factions of the Leoni and Frangipani, and was with difficulty rescued by his nephew, Gaetano, after several hours' conflict. He fled to France, and died at Cluny.

S. Alfonso.—Close to S. Prassede, at the entrance of the *Via Merulana*, stands the Church of **S. Alfonso** (St. Alphonsus de Liguori), a modern Gothic building belonging to the Redemptorist

[1] Probably from a fear of their being desecrated by the Saracens, as the catacombs are outside the city walls.

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Fathers. Adjoining it is the residence[1] of the Rev. Father General, with a house of studies for the young members of the Congregation. The church was built in 1855 near the site of the ancient Church of **S. Matteo in Merulana** belonging to the Austin Friars, which was consecrated by Paschal II (about A.D. 1100), and reduced to a heap of ruins by the French in 1810. In the Church of **S. Matteo**, the famous picture of **Our Lady of Perpetual Succour**, brought from the East in the thirteenth century, had been greatly honoured since the year 1499. An Austin Friar named Brother Orsetti hid the picture when he and his community were driven from S. Matteo, and at his death in 1853 he bequeathed it to another. In 1866, with the express will and consent of Pope Pius IX, the miraculous picture was placed in the Church of S. Alfonso, where it is greatly revered, and where numerous *ex-votos* attest the miraculous favours received.[2]

94.—S. MARTINO AI MONTI—CHURCH OF ST. MARTIN AND ST. SYLVESTER.

This church, the crypt of which dates from the time of Constantine, is one of the most beautiful in Rome. It is served by the Carmelites, and occupies the south side of the Piazza di S. Martino, near S. Prassede. Its front entrance stands in the *Via delle Sette Sale*, a quiet road leading to S. Pietro in Vincoli.

An oratory is said to have been opened on this spot by Pope St. Sylvester in the time of Constantine, among the ruins of Trajan's baths. It bore the name of **Titulus Equitii**, "Church of Equitius," a priest on whose property it was.

Pope St. Symmachus built a new oratory about A.D. 500, on the level of the present church, and converted the original edifice into a crypt. This erection was then dedicated to St. Martin of Tours and St. Sylvester, and though restorations were made by Sergius II in 844, and by St. Leo IV in 854, its ancient columns and general plan were preserved. In 1650 Padre Antonio Filippini, General of the Carmelites, spent 350,000 lire of his private inheritance in restoring and decorating the interior, and in 1780 Cardinal Zelada spent a further sum of 185,000 lire.

[1] The former *Villa Caserta*.

[2] Some interesting details on this picture will be found in Father Magnier's *Our Helper in Every Need*, and Father Berthe's *Vie de S. Alphonse de' Liguori*, II. p. 609.

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The original church (now the crypt) finds mention in the Sacramentary of St. Gregory the Great.

The more interesting features of the interior are: (1) the nave with its twenty-four ancient columns, and its roof (restored by St. Charles Borromeo) richly gilt; (2) the landscape paintings by **Poussin,**[1] in the right aisle, illustrating subjects from the life of the prophet Elias; (3) the frescoes of **Old St. Peter's,** and of the old Lateran basilica in the left aisle; where also is a fresco of a council held in this church by Pope St. Sylvester in 326; (4) the noble sanctuary with its double flight of steps, its altar of costly marbles, and its apse with Cavalucci's frescoes; (5) the **Confession** or subterranean chapel, the descent into which is made by a marble stair in front of the sanctuary; (6) the **crypt,** which was the original church opened by St. Sylvester.

The church is rich in shrines of the saints, possessing the body of **St. Martin,** Pope and martyr, under the high altar, the bodies of Popes **St. Sylvester,** SS. Fabian and Soterus, the two latter being martyrs, in the crypt. The remains of SS. Sisinnius, Anastasius, Artemius, Victor I, and of a great number of other martyrs, "whose names are known to God alone," were translated from the catacombs of St. Priscilla by Pope Sergius II (844—847).

The body of Blessed Cardinal Tommasi lies under a side altar in the left aisle.

95.—HISTORICAL MEMORIES OF S. MARTINO.

Pope St. Sylvester here held two councils in 325, 326, at the first of which the Emperor Constantine was present. In the first, the heresies of Arius, Photinus, Sabellius were condemned: in the second, the decrees of the Council of Nicæa (A.D. 325) were confirmed.

Rich gifts, sacred vessels of great value, embroidered chasubles, &c., were presented to this church by Popes St. Symmachus and Sergius II. The Emperor Constantine, besides chalices of gold and silver, bequeathed to it landed property sufficient to provide an annual revenue of 794 gold crowns.

St. Martin I, Pope and martyr (649—655), whose body lies beneath the high altar, has been already mentioned under the tragic occurrences at St. Mary Major. The Pope, in a council

[1] This admirable collection of landscapes, unique in churches, was painted in fresco by Gaspard Poussin (1613—1675); but the figures are by Nicolas Poussin (1594—1665).

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held in the Lateran, had condemned the Monothelites with their leaders, Sergius, Pyrrhus, and Paul. Thereupon the Emperor sent the Exarch Olympius to seize him and put him to death, but the assassin hired for the purpose was suddenly struck blind. The Emperor then sent Calliopas, as Exarch, who seized the Pope in the Lateran, treated him with the greatest barbarity and dragged him prisoner to Constantinople. There he languished for three months in a loathsome prison, was exposed to public outrage in the streets, and finally banished to Chersonesus, where he died of starvation and brutal ill-treatment.

The English **Cardinal Allen** took his title in the Sacred College from this church.

The Carmelite convent has been nearly all pulled down to widen the piazza. In this convent was a night shelter for the poor, where **St. Benedict Joseph Labre** is said to have occasionally passed the night, when it was too wet or cold to sleep on the ground in the Colosseum.

Piazza[1] says that Pope St. Sylvester was residing at this church at the time of the conversion of Constantine.

96.—S. PIETRO IN VINCOLI—CHURCH OF ST. PETER IN CHAINS.

This beautiful church was built in 442, during the Pontificate of St. Leo the Great, by Eudoxia Licinia, daughter of Theodosius the younger, and wife of Valentinian III; hence it is called the **Eudoxian** basilica.[2] She here placed the chain with which St. Peter had been bound in prison at Jerusalem, brought from the East by her mother Eudoxia Athenais.[3]

Another chain of the Apostle was already venerated in Rome, that with which he had been fettered in the Mamertine prison. St. Leo the Great united the two, forming one continuous chain about two yards long. This precious relic is preserved in a bronze safe under the custody of a special confraternity. Some say that the two chains united miraculously in the Pontificate of St. Sixtus III.

The church was rebuilt by Adrian I in the eighth century, and restored, though not judiciously, by Baccio Pintelli, in

[1] *Le sacre Stazioni di Roma*, p. 275.

[2] An oratory is said to have existed here in 121, in which Pope St. Alexander I placed the chain with which St. Peter had been bound in the Mamertine prison.

[3] Eudoxia Athenais was at one time a partisan of Eutyches and exiled to Palestine. She died in Jerusalem, in 460.

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1503, for Cardinal Giulio della Rovere, who was afterwards Julius II. The nave is striking, if it were not for the ugly waggon roof. Two long lines of antique marble columns, twenty-two in each line, present a noble appearance. The high altar was richly restored in 1876, on occasion of Pope Pius IX's Jubilee. In the choir behind the altar is an ancient marble Episcopal throne, probably of the seventh century. In front of the sanctuary stands the **Confession**, rich in precious marbles beautifully inlaid, with an altar above which are preserved St. Peter's chains. The picture of St. Margaret, by **Guercino**, over the end altar of the right aisle, is considered a masterpiece. The two side pictures of the same chapel, representing our Lady and the Angel Gabriel, are by **Annibale Carracci**. In the sacristy is Domenichino's *Deliverance of St. Peter*, painted in his younger days.

97.—ST. PETER'S CHAINS.

There in some controversy as to whether St. Peter's chains were brought from Jerusalem by Eudoxia in 439, or by some travellers sent to the East in search of them by the martyr St. Balbina and her father, St. Qurinus, in 116. Gerbet[1] defends the latter opinion and says St. Balbina gave them to Theodora, sister of St. Hermes, martyr, Prefect of Rome, from whom they passed into the hands of Pope St. Alexander I (108—117). St. Bede the Venerable,[2] writing in the seventh century, speaks of the chains in connection with St. Balbina and St. Alexander.

Such was the reverence paid to these chains in the fifth and sixth centuries, that **filings** of them were considered precious relics suitable for kings and patriarchs, these filings being usually enclosed in a gold cross or key. Such a relic was sent by Pope St. Hormisdas to the Emperor Justinian; by St. Gregory to King Childebert, to Theoctista, sister of the Emperor Mauritius, to Anastasius, Patriarch of Antioch, and others; by Pope Vitalian to Oswy of Northumbria; by St. Leo III to Charlemagne; by St. Gregory VII to Alphonsus, King of Castile. These crosses and keys were often worn round the neck as a preservative against dangers, spiritual and temporal.

St. John Chrysostom's words on St. Paul's chains apply equally to St. Peter's: "No glittering diadem so adorns the head as a chain borne for Christ. Were the choice offered me either of heaven or of this chain (suffered for Christ), I would

[1] *Esquisse de Rome*, iii. pp. 49, *seq.*
[2] *Patres Latini*, tom. 94, p. 498.

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take the chain. If I might have stood with the angels above, near the throne of God, or have been bound with Paul, I should have preferred the dungeon. Had you rather have been the angel loosing Peter, or Peter in chains? I would rather have been Peter. This gift of chains is something greater than power to stop the sun, to move the world, or to command the devils."[1]

98.—BODIES OF THE SEVEN MACHABEES, BROTHERS, MARTYRS.

It was known by an old tradition that the bodies of these glorious martyrs of the Old Testament[2] had been brought to Rome and deposited in this church; but the exact spot was unknown. In 1876, during the restoration of the high altar, on occasion of Pope Pius IX's Jubilee, a Christian sarcophagus of the fourth century was discovered beneath the altar. It was divided internally into seven compartments, each containing ashes and fragments of bones. Within were found two leaden plates, with the inscription: *In his septem locul* (is) *condita sunt ossa et cineres septem fratrum Machabeor* (um) *et ambor* (um) *parent* (um) *eor* (um), *ac innumerabilium aliorum Sanctorum.* The sarcophagus may be seen in a crypt chapel under the high altar. Above it is a painting of the martyrdom of the Seven Brothers by Capparoni.

Michael Angelo's statue of Moses at S. Pietro in Vincoli.—This statue, said to be the greatest masterpiece of sculpture since the time of the Greeks, is full of grandeur, power, and expression. The figure is seated, with long, flowing beard descending to the waist, with horned head and deep sunk eyes, "which blaze, as it were, with the light of the burning bush and with a majesty of anger that makes one tremble." Under his right arm he holds the tables of the law, and casts a look of anger on the people, whom he sees worshipping the golden calf. Others are less enthusiastic about the figure. Gerbet says: "C'est grand, c'est fort, c'est charnu et musculeux, mais cette statue est peu religieuse; ce n'est pas Moïse, le plus doux des hommes, mais c'est une espèce de Jupiter tonnant et remuant l'Olympe par le froncement de son sourcil."[3] Some think the head too small, while the beard seems enormous; the dress also scarcely suits the character of Moses. But the arms, hands and feet, are admirable for their anatomical science, and

[1] Homil. 8, in Ephes. iii. 1. [2] 2 Mach. vii.
[3] *Esquisse de Rome*, iii. p. 131.

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Statue of Moses at S. Pietro in Vincoli. (Chap. IV, No. 98.)

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S. Maria in Cosmedin. (Chap. V, No. 108.)

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rival those of the Laocoon. The four statues in the niches are the work of Raphael da Montelupo, Michael Angelo's pupil.

The statue was intended for the tomb of Julius II (della Rovere). By a strange fatality, this Pope, who had planned for himself the grandest monument in Rome, lies at St. Peter's under a plain slab in the chapel of the Blessed Sacrament.

The Mosaic of St. Sebastian.—At an altar in the left aisle is a mosaic of St. Sebastian, who is represented as an old man, contrary to the general tradition. It was placed here by Pope Agatho in 680, to obtain the cessation of the plague. "This terrible plague was," according to the legend, "ushered in by an awful vision of the two angels of good and evil, who wandered through the streets by night side by side, when the one smote upon the door where death was to enter, unless arrested by the other. The people continued to die by hundreds daily. At length a citizen learnt in a dream that the sickness would cease when the body of St. Sebastian should be brought into the city, and when this was done the pestilence was stayed." The subject is represented in a fresco on the left of the entrance, the only one remaining of a series of mural paintings illustrating the protection of St. Sebastian, who is generally invoked in times of pestilence.

At the foot of the left aisle is a fine bas-relief of St. Peter receiving the keys from an angel, executed in 1465, as a monument to Cardinal de Cusa.

Under the fresco above-mentioned is the tomb of Antonio Pollaiolo, to whose skill we owe the splendid bronze tombs of Sixtus IV and Innocent VIII in the Vatican basilica.

99.—RELIGIOUS MEMORIES OF S. PIETRO IN VINCOLI AND THE NEIGHBOURHOOD.

John II was here elected Pope in 532 and here buried in 534. His epitaph, removed from the nave, may be seen on the wall of the left aisle under the organ.

In 1073 **St. Gregory VII** (Hildebrand) was elected Pope in this church.

Pope Pius IX was here consecrated Bishop in 1826. The Jubilee of his episcopate was celebrated with great solemnity in this church in 1876.

The conventual buildings of the Canons Regular of the Lateran, who serve the church, have been appropriated by the Government and converted into a college of engineers.

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Somewhere between the present church and the *Via del Colosseo*, the ancient court of justice, or tribunal of the city Prefect, is said to have stood. In front of this court-house **St. Laurence** the martyr, when ordered by the Prefect Cornelius Sæcularis to deliver up for Cæsar's use all the Church's treasures, collected the poor, the infirm, the decrepit, the blind and the lame, widows also, and orphans, saying: "These are the Church's treasures; she has no other riches but these." The Prefect, transported with anger, then ordered the Saint to be burned alive by a slow fire.

Between S. Pietro in Vincoli and the Colosseum are extensive remains of the **Baths of Titus**, and some traces of the **Golden House of Nero.** The entrance stands in the *Via Labicana*, near the Colosseum. Raphael came to study the exquisite arabesques in the Baths of Titus, newly discovered in his time. Lanciani[1] remarks that "of the wonders of the **Golden House of Nero,** with its park, one mile square, it is enough to say that it contained waterfalls supplied by an aqueduct fifty miles long—lakes and ponds shaded by ancient trees—a vestibule with a bronze colossus 120 feet high; porticoes 3,000 feet long; thousands of columns with capitals of Corinthian metal; hundreds of statues brought from Greece and Asia Minor; walls inlaid with gems and mother-of-pearl; banqueting-halls having ivory ceilings, from which rare flowers and costly perfumes fell gently on the recumbent guests. More elaborate still was the ceiling of the State dining-hall. It is described as spherical in shape, carved in ivory so as to represent the starry skies, and kept in motion by machinery, in imitation of the course of the stars and planets."

100.—S. ANTONIO DI PADUA—SS. PIETRO E MARCELLINO.

Following the Via Labicana eastward to its point of intersection with the Via Merulana, we reach the Church of **SS. Pietro e Marcellino,** which stands below the level of the road. It is said to date from the fourth century, to have been restored in 1256 and rebuilt in 1752. In 1707 the church and convent were given to Maronite monks, who left in 1752 for the monastery opposite S. Pietro in Vincoli. Since that time a community of Carmelite nuns have owned the church. In the sacristy is a beautiful picture of the Crucifixion, supposed to be

[1] *Ruins of Ancient Rome*, p. 361.

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miraculous. The eyes, it is said, were once seen to move, and a hundred witnesses attested the fact.[1]

On the opposite side of the Via Merulana stands the new church and monastery of **S. Antonio di Padua,** belonging to the Friars Minor, who have here their novitiate, house of studies, and residence of the Minister General.[2] The church, built after the type of the twelfth century, was consecrated in 1886. Its exterior is imposing and picturesque; the interior is devotional, but wants more light.

Returning by the Via Merulana, in the direction of St. Mary Major, we may conclude our day's pilgrimage by a visit to the Church of S. Maria degli Angeli near the railway station.

The *Via Merulana* and the adjacent streets on the Esquiline occupy the site of the **Gardens of the Maecenas.** Originally a cemetery reserved for slaves, beggars, prisoners, and criminals who had undergone the capital punishment, the place became a hotbed of pestilence. Augustus gave the ground to his Prime Minister Maecenas, who covered the surface with a mass of earth six to eight metres high, and transformed the region into a park.[3] The gardens contained a palace and a tower or "belvedere," which Horace describes as reaching the clouds. **Nero** is accused by Suetonius of having watched from this lofty observatory the progress of the flames in the fire of July, 64, while singing the capture and burning of Troy in a theatrical robe; but the fact is contradicted by Tacitus.[4]

At the corner of the Via Merulana and Leopardi will be noticed the *conservatory* of the Gardens of Maecenas discovered in 1874. Its six niches on each of the side walls were painted in with delicate landscapes, but these have faded. It deserves a visit.

[1] The *Catacomb of SS. Peter and Marcellinus* is at the *Torre Pignatara,* about a mile and a half from the city gate, Porta Maggiore. Here is an ancient church where formerly stood the tomb of *St. Helena,* and beneath the church is a catacomb containing some well-preserved frescoes, the most interesting of which is that of the Divine Lamb, represented as standing upon a mound from which flow four rivers; along with figures of SS. Peter, Marcellinus, Gorgonius and Tiburtius.

[2] Till 1873 the General resided in the large monastery of Ara Cœli, now destroyed.

[3] See Horace, *Sat.* i. 8—14.

[4] Lanciani, *Ruins of Ancient Rome,* p. 412.

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101.—S. MARIA DEGLI ANGELI—OUR LADY OF THE ANGELS.

There is much to interest us here. The church was formed out of the ruins of the ancient **Baths of Diocletian.** In the year 1091, Urban II made a present of these ruins to St. Bruno for the establishment of a Carthusian monastery. For some reason or other the Carthusians seem to have considered the place unsuitable. About 1533, Cardinal du Bellay, Ambassador of Francis I, purchased the property and laid out gardens among the picturesque ruins. At his death, in 1560, it passed to **St. Charles Borromeo,** who gave it to his uncle, Pope Pius IV. This Pope took up the old project of Urban II for the transformation of the baths into a Carthusian monastery and of the tepidarium into a magnificent church. The work of transformation, entrusted to Michael Angelo, was begun from his plans in 1563 and finished in 1566.[1] He converted the great hall into a cross, by adding to it the present vestibule and the choir, the entrance being from the south-east side, opposite the present railway station. In 1749 Vanvitelli changed Michael Angelo's plan: the immense nave was altered into a transept, and a new entrance made from the present piazza dei Termini.[2]

The circular vestibule contains the tombs of two great religious painters, Carlo Maratta (d. 1713) and Salvator Rosa (d. 1673); also an admirable statue of St. Bruno by Houdon. The great transept (the nave of Michael Angelo's plan) is 100 yards long, 29 yards wide and 90 feet high.

The chief objects of interest are: (1) The high altar, one of the richest in Rome, the marbles being all precious. (2) The painting of Our Lady of the Angels, by Perugino, in the choir behind the high altar. (3) Two large paintings of great value on the walls just outside the sanctuary, viz.: the Martyrdom of St. Sebastian, by Domenichino, and the Baptism of our Lord, by Carlo Maratta. (4) The chapel of the relics on the left of the sanctuary, where are venerated the remains of seven hundred and thirty martyrs. (5) The large paintings in the transept, brought here from St. Peter's, where they were replaced by copies in mosaic. (6) The gigantic pillars in the transept, 53 feet high, 16 feet in circumference; eight of these are granite and of great antiquity, but the other eight are mere imitation. (7) The marble pavement laid down by Gregory XIII, on which is the meridian line made in 1703.

The interior is vast and impressive, the walls and arched roof being as solid as in the days of Diocletian.

[1] Michael Angelo died in 1564.

[2] Lanciani, *Ruins of Ancient Rome*, p. 435.

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102.—THE BATHS OF DIOCLETIAN, BUILT BY CHRISTIAN PRISONERS.

An interesting description of the work done by Christian prisoners in erecting these baths will be found in *Fabiola.*[1]

The *Roman Martyrology* makes mention on July 9 of the martyrdom in Rome of **St. Zeno** and **10,203 companions.** These were the Christians condemned to labour in the erection of this stupendous mass of buildings, and it is said that crosses and other Christian marks have been found stamped on some of the bricks. When the undertaking was completed, the poor toilers were all dragged to the temple of Mars, outside the present Porta S. Sebastiano, and there cruelly massacred by order of Diocletian, A.D. 305. Their mangled remains were afterwards buried at Tre Fontane and in the catacombs, those of St. Zeno and 2,200 of the martyrs being transferred to S. Prassede by Pope Paschal I in the ninth century, as stated above. The church and adjoining ruins thus possess a special and a holy interest. It is said that the baths contained 3,000 marble basins, and a swimming piscina of 2,400 square feet; and that a library, gymnasia, club-rooms, lecture-rooms, dining-rooms and spacious gardens were attached to them.

Cardinal Baronius says that 40,000 Christians were employed in the work. The baths are supposed to have been partly destroyed during the Gothic invasion of A.D. 410.

103.—THE GREAT CLOISTER OF S. MARIA DEGLI ANGELI—RELIGIOUS MEMORIES.

Behind the church is the noble cloister designed by Michael Angelo, transformed (since the departure of the monks in 1872) into a national museum, in which objects of art and antiquities discovered on Government land and in Government works are preserved. The cells of the Carthusians, where so many holy Religious lived and died, may be seen, each with a little garden and fountain. Alas, they are now tenantless, used only as receptacles for sarcophagi and fragments of ancient sculpture. The objects exhibited are nearly all pagan; though there are a few Christian ornaments, chiefly of gold, made by the Goths and Lombards. Of especial interest are the *Anglo-Saxon coins* of the tenth century, four hundred in number, found in 1884 in the Atrium Vestæ, or Vestals' house in the Forum. This money

[1] Part II. chap. xx.

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was probably brought to Rome as Peter's Pence, and concealed to save it from plunder during one of the frequent tumults of those stormy times.

This Carthusian monastery is connected with an event in the life of **St. John Berchmans.** A fellow scholastic had asked the Saint to accompany him to S. Maria degli Angeli. St. John there discovered that the scholastic wished to leave the Society and join the Carthusians. Returning home he reported the matter to Superiors, and the words he repeated on his death-bed, "Let us go home, let us go home," are supposed to refer to this incident.

One day as **St. Philip Neri** was passing the ruins of the baths of Diocletian, he saw, as he thought, a young man sitting on a low wall; but on looking more closely and steadily at him, he perceived that his face was constantly changing, at one moment he looked young, and at the next old. Philip knew it was an evil spirit, and, making the sign of the Cross, he went boldly up to him and bade him depart.

Since the expulsion of the Carthusians and seizure of their property by the Italian Government in 1872, the church has been served by the Minims, or Religious of St. Francis de Paula.

In the piazza in front of the church is a large fountain, where the municipality of Rome erected in 1901 some bronze figures that are repulsive and scandalous in the extreme. No good Christian would look at them, and even a pagan with any self-respect would turn away disgusted.

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CHAPTER V.

To St. Paul's and Tre Fontane.

An electric car runs to St. Paul's from the Piazza di Venezia every twenty minutes. If we prefer to go on foot, we can start from the Piazza del Gesù and see one or two interesting places on our way.

104:—Tor de' Specchi.

Following the Via di Ara Cœli as far as the steps of the Capitol, and turning down the narrow street on our right at the foot of the steps, we reach the famous convent of **Tor de' Specchi,** founded in 1433 by **St. Frances of Rome** for pious ladies, who wish to live retired from the world in poverty, obedience and self-sacrifice, but without binding themselves by religious vows. They are called **Oblates,** because they make an oblation of themselves instead of the usual vows ;[1] but in other respects they are like nuns, and are affiliated to the **Olivetans,** or white Benedictines.

On the death of her husband Lorenzo Ponziano, St. Frances, in spite of the opposition of her son, came to join this community. For twenty-four years she had enjoyed the visible presence of an angel ever at her side: he now took leave of her with a benignant smile, and in his place another angel of a higher choir, more refulgent still, was ordained to stand by her. The interior of the convent is much as it was in the fifteenth century, the old chapel and the cell of the Saint remaining unchanged.

[1] For the same reason this, their ancient home, was not appropriated by the Italian Government, as they form a community not of nuns, but of pious ladies. They are nearly all of noble birth, and though each one retains her private property, nearly all the income (beyond what is needed for a very poor maintenance) is devoted to works of charity.

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105.—PIAZZA MONTANARA.[1]

A little further on is a square near the Amphitheatre of Marcellus, frequented by market people and agricultural labourers, who stand or lie in picturesque groups, forming fit subjects for artistic study. **St. John Baptist de Rossi,** the apostle of the Roman poor, and a second St. Philip Neri, pitying the ignorance of these country people, came regularly to teach them catechism and prepare them for confession. **St. Aloysius,** who often brought poor people to confession at the Gesù, probably found them in or near this square. In a house on the west side of the square died Blessed **Gaspar del Buffalo** (1839).

Along the Via Bocca della Verità and through Piazza Montanara, **St. Frances of Rome** might frequently be seen dressed in an old green patched gown, leading an ass laden with faggots which she had gathered in her vineyard near St. Paul's to distribute at the homes of the poor. Her relatives, friends, and even servants were annoyed that a lady of her rank should thus demean herself; but she heeded not what others thought or said, and with her confessor's approval sought these occasions of humbling herself.

The **Forum Olitorium,** whose site corresponds with that of the Piazza Montanara, was in ancient days surrounded by stately buildings, viz.: (1) the **Theatre of Marcellus** (Theatrum Marcelli) begun by Julius Cæsar, continued by Augustus, and dedicated in 13 B.C. under the name of Augustus' beloved son-in-law Marcellus, then recently deceased. The architecture resembles that of the Colosseum. "On the dedication day the *ludus Trojæ* was performed by the sons of illustrious patricians in presence of Augustus; and six hundred wild beasts from Nubia were slain in the circus. The breaking down of the *sella curulis* on which the Emperor sat caused him to fall on his back, but the accident had no serious consequences;"[2] (2) the **Temple of Apollo**; (3) the **Porticus Minucia,** the name of which remains in the title Madonna del Portico; (4) the temples of Juno, Janus, Spes, Pietas.[3] The two latter are mentioned in the next paragraph.

[1] The ancient *Forum Olitorium,* or vegetable market.
[2] Lanciani, *Ruins of Ancient Rome,* p. 493.
[3] *Ibid.,* p. 513.

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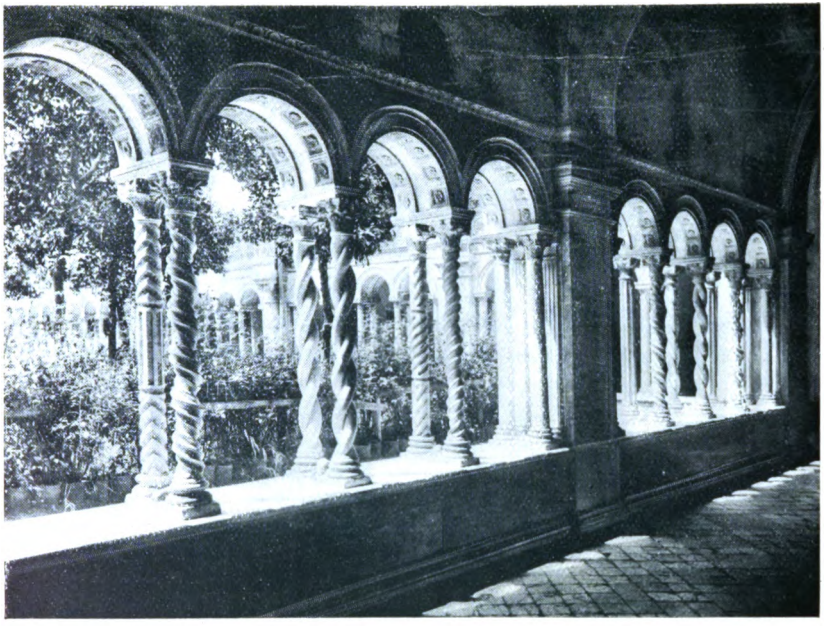

St. Paul's. The Cloister. (Chap. V, No. 121.)

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St. Paul's Basilica. Exterior. (Chap. V, No. 122.)

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106.—S. NICOLA IN CARCERE, IN THE VIA BOCCA DELLA VERITA.

The Church of **S. Nicola in Carcere** ("St. Nicholas by the Prison")—so named from the Byzantine State prison of Rome, which opened on the adjoining street of Porta Leone (Pierleoni), was built on the remains of two temples of the time of the Republic, viz., the temple of *Pietas*, erected by *M. Acilius Glabrio* in 165 B.C., after his victory over Antiochus at Thermopylæ, and the temple of *Spes* (or of *Matuta*, it is uncertain which). The massive substructions of these ancient edifices may be seen in the vaults on application to the sacristan. The church is one of many in Rome dedicated to St. Nicholas of Myra, and is first mentioned in the *Liber Pontificalis* under Adrian I, 772—795. After restorations by Paschal II in 1106 and Honorius II in 1128, it was rebuilt by Cardinal Pietro Aldobrandini in 1599, the architect being Giacomo della Porta. The high altar has a baldacchino resting on four handsome columns of oriental alabaster; and beneath the altar in a splendid urn of dark green porphyry are the remains of *SS. Marcellinus*, *Faustinus* and *Simplicius*, martyrs, and *St. Beatrice*, virgin and martyr, sister of the two latter Saints.[1] The second column on the right of the nave has an inscription of the ninth century recording a donation by a wealthy steward named Anastasius, of two yoke of oxen, five mules, thirty sheep, ten swine, and 27lbs. of copper. A chapel on the left side of the church has a miraculous picture of Our Lady of Guadaloupe, the eyes of which were seen to move in 1798. It was brought to Rome in 1773 by some Jesuit Fathers, expelled from Mexico at the suppression of their Order.

107.—CHURCH AND HOSPITAL OF ST. GALLA.

According to a time-honoured tradition, this was the site of the noble mansion of **St. Galla**, of whom St. Gregory the Great speaks in his *Dialogues*. She was daughter of Symmachus the younger, the most learned and virtuous patrician of Rome, whom Theodoric unjustly and barbarously put to death.[2] Being left a widow while still very young, the Saint renounced the world and its honours to retire to a poor cell near St. Peter's,

[1] Where the remains of several martyrs are in the same sarcophagus, the interior is usually divided into compartments.

[2] Alban Butler, *Lives of the Saints*, October 5.

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where she led a life of constant prayer and great austerity, her immense revenues becoming the patrimony of the poor. At her death she was favoured with a vision of St. Peter.[1]

Our Lady is said to have here appeared to her, and a miraculous picture, supposed to have been brought by angels, was found attached to the wall. A church, which bore the name of **S. Maria in Porticu**,[2] was built to honour a spot so sacred soon after her death. The miraculous picture, belonging to it, was together with the title of the church transferred by Alexander VII to S. Maria in Campitelli. The Odescalchi family then undertook to rebuild the ancient church and hospital of St. Galla. In this hospital **St. Leonard of Port Maurice** and Father Galluzzi, S.J., visited and nursed the sick, and here, in answer to their prayers, **St. Aloysius** multiplied some woollen stuff, sufficient to provide beds for a hundred patients. **St. John Baptist de Rossi** also took a particular interest in this hospital, and invited St. Leonard to come and preach the Lenten sermons in the church.

108.—S. MARIA IN COSMEDIN, IN THE VIA BOCCA DELLA VERITA.

This is "one of the gems of mediæval Rome."

Marucchi informs us that it was built in the sixth century on the ruins of a temple of Ceres, and of the "Ara maxima Herculis," the latter being a monument older than Rome itself.

In 782, Adrian I enlarged the church, using for the apse the stones of the temple of Ceres, and decorated it so beautifully that it received the title of **Cosmedin** (from **Kosmos**, ornament). The crypt, which presents the form of a subterranean basilica, is of this period and has long enshrined the remains of many saints taken from the catacombs. Adrian seems to have restored the church for the Greek refugees, driven from their country by the persecution of the Emperor Constantine Copronymus (775—780). They had a "Schola" or assembly room here: hence early writers (*e.g.*, Siric, Archbishop of Canterbury in 990), sometimes speak of the church as **Santa Maria Schola Græcorum**; and it is also mentioned as **Ecclesia**

[1] St. Gregory's *Dialogues*, bk. iv. c. 13.

[2] Not from the "Porticus Octaviæ," but from "Porticus Gallatorum." (Marucchi, *Basiliques de Rome*), or from the "Porticus Minucia." (Lanciani, *Ruins of Ancient Rome*, p. 513.)

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Græcorum in the *Liber Pontificalis* and the *Itinerary* of Einsiedeln (ninth century).

The edifice probably suffered from the havoc caused by Robert Guiscard, the Norman, in 1084. It was restored by Callixtus II (1119—1124), and belonging to this restoration are the present portico, the presbyterium or sanctuary, the "Schola Cantorum" with its two ambones (pulpits), the high altar, the graceful belfry and most likely the mosaic pavement : all these works were executed under the direction of one Alfanus, whose monument is in the portico. There are remains also of Biblical paintings of this period. The busts of the prophets painted in the apse are remnants of earlier work.

The interior gives a perfect idea of an early mediæval Roman church. The chief things to notice are : 1. The **high altar** beneath a marble canopy of Gothic form inlaid with mosaic, resting on four columns of red Egyptian granite. It is the work of Diodatus Cosimati in the twelfth century. Below, in a sarcophagus of red granite, lie the relics of **St. Cyrilla**, virgin and martyr, and of **SS. Hilarius and Coronatus,** martyrs. 2. The marble **Episcopal throne** in the apse behind the high altar, with supporting lions—twelfth century work. 3. The **picture of our Lady** on the wall above the Episcopal throne is said to have been brought from Constantinople by Greek refugees when escaping the fury of the Iconoclast Emperor, Leo the Isaurian (716—741). 4. The choir or "Schola Cantorum" in front of the sanctuary, with its marble ambones and balustrade, which is also twelfth century work.

The walls of the nave, now cold and bare, formerly glowed with frescoes, the traces of which are still visible.

In the porch is preserved a large **stone mask,** that has no connection with the church. This was probably the covering of some ancient sacred well, possibly that of Mercury, which Ovid[1] mentions as being not far from the Porta Capena. The people call it "Bocca della Verità," implying that no one dares to place his hand in the mouth and speak or swear falsely.

St. Augustine, the great Doctor of the Church, is said to have taught rhetoric and philosophy somewhere in this neighbourhood about A.D. 384, *i.e.*, before his conversion by St. Ambrose.

In 1877, some excavations at the back of the church brought to light the fragment of a glass cup of the fourth century, bearing figures of St. Peter and another Saint (St. Linus) engraved on it.

Cardinal Reginald Pole, Archbishop of Canterbury, who died at Lambeth in 1588, took his title in the Sacred College from this Church of S. Maria in Cosmedin.

[1] *Fasti*, V. 673.

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109.—ROOMS OF ST. JOHN BAPTIST DE ROSSI AT S. MARIA IN COSMEDIN.

St. John Baptist de Rossi, who has been mentioned above,[1] was a Canon of this church and resided here for nine years (1738—1747). He then went to live at the hospital of **SS. Trinita dei Pellegrini,** near Ponte Sisto, where he died in 1764. He was canonized by Pope Leo XIII in 1881. His body lies under one of the side altars of SS. Trinità. His rooms, adjoining the Church of S. Maria in Cosmedin, are open to visitors on his feast-day, and in them are exhibited his kneeling bench, confessional, writing-table; also many articles of clothing and objects of devotion belonging to him. He is greatly revered by the Romans as a second St. Philip Neri.

The graceful round temple, surrounded by Corinthian columns, which stands opposite the church, was the shrine of **Matuta**[2] (not of *Vesta*, though often so called) and is known to have existed in the time of Vespasian. The columns, originally twenty in number, are thirty-two feet high. It is now used as a chapel dedicated to **S. Maria del Sole.**

A little to the right (*i.e.*, north) of this edifice, stands the **Temple of Fortune** (*Fortunæ virilis*), originally built by Servius Tullius about 557 B.C., but reconstructed after a fire in 214. This is probably the most ancient temple now surviving in Rome.[3] In the ninth century it was opened as a chapel of our *Lady*, but is now dedicated to *St. Mary of Egypt*, and served by Armenian priests.

[1] See No. 105.

[2] *Mater Matuta*, an old Italic goddess of the dawn (*mane matutina*), worshipped also as a goddess of the sea and of harbours. Servius, its supposed builder, chose this position for it on the bank of the Tiber, and at the head of its harbour and quays. The temple was rebuilt by the dictator Camillus after the capture of Veii, but the present picturesque edifice dates probably from the time of Augustus. It is peripteros, formed of twenty Corinthian columns, from which only one is absent. As in the case of the Temple of Fortune, we owe its preservation to its having been converted to Christian uses. (Lanciani, *Ruins of Ancient Rome*, p. 518.)

[3] The style, which is the purest and simplest example of the Ionic order in Rome, proves the edifice to have been built at a time when the Romans had not commenced to debase the fair proportions of Greek orders by attempting to improve or to embellish them. It was converted into a church in 872 by a certain Stephen, who walled up the open inter-columniations of the pronaos to increase its size. In the time of St. Pius V (1566—1572) it was given to the Armenians, and from that time has been called *Santa Maria Egiziaca.* (*Ibid.*, p. 517.)

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The electric car to St. Paul's passes near S. Maria in Cosmedin, and we shall economize time by taking it.

We presently reach the suburb *Testaccio*, beyond which the **Monte Testaccio** rises to a height of 115 feet in the very heart of the region of the ancient *horrea* or grain-stores of the city. It is formed of fragments of earthen jars (*amphoræ*, *diotæ*), used in ancient times for conveying to the capital the agricultural products of the provinces, especially of Bœtica and Mauritania. This hill is said to have served as the *Mount Calvary* of the mediæval Passion play. In the street *Bocca della Verità* is an inn known as the *House of Caiphas*, and the mediæval building (*Torre de' Cenci*) opposite the Temple of Fortune was formerly called the *House of Pilate*, from their association with the same play.

110.—THE OSTIAN WAY.

Along this road the two Princes of the Apostles were dragged to martyrdom, and, according to a pious tradition, separated at the spot where stands the little **Chapel of the Parting**.[1] We may picture to ourselves the sad, yet triumphal, procession of the two Apostles going to meet the death they so ardently desired, surrounded by soldiers and executioners, and followed by a motley rabble such as Cardinal Newman describes in *Callista*—"filthy beggars, who, fed on the offal of the pagan sacrifices; the drivers and slaughterers of the beasts sacrificed, who frequented the **Forum Boarium**;" (near S. Maria in Cosmedin), "tumblers and mountebanks, who amused the gaping market-people; dancers, singers, pipers from the low taverns and drinking houses; infamous creatures, young and old; men and boys, half-naked and not half-sober; wild beast keepers from the amphitheatre, troops of labourers from the fields"—all attracted by the excitement of the public execution of the two heads of the Christians, and screaming, with ruffian voices, "*Christianos ad leones.*"

Close to the two Saints followed a little group of their faithful disciples absorbed in prayer and silently weeping, wishful to receive their last blessing, and to secure their remains, if possible, for honourable interment.

The Ostian Gate.—The pyramidal monument near the gate was erected a little before the Christian era to receive the ashes of Caius Cestius. In mediæval times it was known as the *tomb of Romulus*, and was supposed to be one of the two "metæ" mentioned in the early account of St. Peter's martyrdom.[2] It was built of brick and faced with marble blocks.

[1] See No. 111. [2] See No. 2.

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Near it is the Protestant cemetery where the heart of the poet *Shelley* was buried (d. 1822); and where the tomb of *John Keats* (d. 1821) bears the inscription, "Here lies one whose name was writ in water."

Formerly a splendid portico, 2,000 yards long, connected the Ostian Gate with St. Paul's basilica. It was supported by a thousand or more marble columns, and its roof was covered with sheets of lead. Adrian I is said to have restored it about A.D. 772. Every vestige of it has long since disappeared.

111.—THE CHAPEL OF THE PARTING.

About midway between the Ostian Gate and St. Paul's, will be noticed a little wayside chapel on the left of the road. It marks the spot where, according to tradition, the two Apostles took leave of each other on separating for their respective places of martyrdom. Over the door is the following inscription: "In this place SS. Peter and Paul separated on their way to martyrdom, and Paul said to Peter: 'Peace be with thee, Foundation of the Church, Shepherd of the flock of Christ.' And Peter said to Paul, 'Go in peace, Preacher of glad tidings, Guide of the just to salvation.'"

Nearly opposite was the entrance to the vineyard of **St. Frances of Rome,** where she used to come and gather faggots of wood, occasionally carrying them into the city on her head, or leading an ass laden with them, as a means of self-humiliation.[1]

112.—ST. PAUL'S MARTYRDOM AT THE SALVIAN SPRINGS,[2] *i.e.*, TRE FONTANE.

The great Apostle of the Gentiles suffered martyrdom at Aquæ Salviæ (**Tre Fontane**), the road to which branches to the left of the Ostian Way a little beyond St. Paul's. It is some two miles from the basilica, and about six or seven miles from the Roman Forum. St. Jerome, St. John Chrysostom and other early writers say that because of his dignity as a Roman citizen, he was not crucified like St. Peter, but beheaded. From certain words of St. Clement of Rome, who may possibly have witnessed the martyrdom, it is thought that the Emperor Nero was present.[3] A small cell under the church **Scala Cœli** at

[1] See No. 105. [2] *Ad Aquas Salvias.*
[3] Tillemont, I. Art. 50.

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Tre Fontane is pointed out as having been occupied by the Apostle for some hours pending Nero's arrival; and a bas-relief in the same church represents Nero as present.

The head of the Apostle, when severed, is said to have made three leaps, or bounds, and at each spot where it alighted there burst up a fountain of clear water—whence the name **Tre Fontane.**[1]

113.—THE MEMORIA, OR SEPULCHRAL CHAMBER, ERECTED BY POPE ST. ANACLETUS.

The Apostle's friends would have no difficulty in obtaining his remains,[2] as the law allowed in certain cases the bodies of those put to death to be given to their friends for burial. They wrapped the Saint's body in linen and spices according to the Roman custom, and bore it reverently to a grave in the vineyard of the Roman lady, **Lucina,**[3] near the Ostian Way, where a **memoria,** or mortuary chapel, was built in the first century, probably by St. Anacletus, similar to the one he had erected over the tomb of St. Peter. These *memoriæ* were respected as inviolate by the Roman law, even in the case of Christian Bishops. "Such a *memoria* was probably a very tiny edifice, a room some 14 feet by 10, with the sarcophagus in the centre. Over this, in many cases, an upper chamber was constructed, in which the Holy Sacrifice was offered immediately over the body of the martyr."[4]

That simple chapel remained two and a half centuries, till Constantine replaced it by his basilica, in A.D. 324 or 326.

[1] See No. 125.

[2] Allard, *Histoire des Persécutions*, vol. i. p. 315.

[3] Several Christian ladies named *Lucina* are mentioned. A Lucina buries St. Paul: a Lucina excavates and gives her name to some crypts on the Appian Way: a Lucina gives shelter to St. Marcellus: a Lucina buries St. Sebastian.

De Rossi (*Roma Sotterranea*, I. pp. 321—323, 340, 348, 351) identifies the first Lucina with *Pomponia Græcina*, whose conversion to Christianity is recorded with bitter words by Tacitus in A.D. 58, she leading thenceforth a life *lugubre et mœstum.*

In the *Cryptæ Lucinæ*, which are of the highest antiquity, there is the tomb of a *Pomponius Græcinus.*

[4] Thurston, S.J., *Holy Year of Jubilee*, p. 164.

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114.—CONSTANTINE'S BASILICA OVER ST. PAUL'S TOMB. A.D. 324 OR 326.

In the fifth lesson of the Office for the Feast of the Dedication of the Basilicas of SS. Peter and Paul,[1] we read that on the Ostian Way Pope St. Sylvester consecrated St. Paul's basilica, which the Emperor Constantine had erected with royal munificence, and endowed with the grant of many lands and other noble gifts.

In erecting the basilica, the Apostle's tomb was left undisturbed, and the new building was so constructed that the tomb should be in the centre of the apse. The edifice was much smaller than St. Peter's, for the reason that it faced the east, and the Ostian Way, which ran close by, prevented its extension in that direction; but it rivalled St. Peter's in richness and splendour. The nave was separated from the aisles by two rows of noble columns, which are said to have been taken from the Basilica Æmilia in the Forum. The chancel arch and the vault of the apse glowed with rich mosaics; and in ornaments of gold, silver and bronze the Emperor wished it to be not inferior to St. Peter's. The *Liber Pontificalis* says that he enclosed the body of the Apostle in a bronze sarcophagus,[2] and over it he placed a cross of solid gold, weighing 150 pounds, like the one he had laid on St. Peter's tomb.

The yearly income from the endowments assigned by Constantine to this and the other churches founded by him in Rome, amounted to some £13,000 sterling, a sum equal to £50,000 or £60,000 at the present day. The churches had also a yearly income of over £6,000 on the spices furnished by Egypt and the East, besides yearly contributions of spikenard, frankincense, balsam, storax, cinnamon, saffron and other precious drugs for the censers and lamps.[3]

115.—THE THEODOSIAN BASILICA, A.D. 388—OLD ST. PAUL'S.

The basilica of Constantine lasted but a short period. It was soon found to be too small for the numbers who resorted to it, and contrasted unfavourably with St. Peter's.

In 386, Valentinian II, Theodosius and Arcadius submitted

[1] *Roman Breviary*, November 18.

[2] *St. Sylvester*, n. 40. "Corpus Sanctum ita recondidit in ære et conclusit, sicut et Beati Petri."

[3] *Liber Pontificalis*, *Ibid.*; Alban Butler, *Lives of the Saints*, November 18.

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to the Senate a plan for its reconstruction, so as to make it equal in size to the temple on the Vatican. "To fulfil this project, without disturbing either the grave of the Apostle or the road to Ostia, there was but one thing to do; this was to change the orientation of the church from east to west, and to extend it at pleasure towards the banks of the Tiber. . . . The new basilica was thus raised so as to face in a direction opposite to the usual one."[1]

It was begun in 388 and completed by Honorius in 395.

Prudentius, the great Christian poet, writing in A.D. 400, thus describes the new basilica: "On the other side (of the river) the Ostian Way marks the name of Paul, where the river flows against the left bank. It is a place of royal grandeur; a good Sovereign (Theodosius) raised the fabric. The roof he covered with golden plates, so that it flashes like the dawn; and underneath he placed four rows of pillars with carved arches."[2]

This splendid building lasted till July 15, 1823, when it was destroyed by fire.

116.—DESCRIPTION OF THE THEODOSIAN BASILICA.

The full length of the edifice was 411 feet; the transept measured 279 feet; the nave and aisles, 295 by 214 feet.

The interior consisted of a broad nave and four aisles, divided by four rows of marble Corinthian columns, surmounted by a fine roof of open woodwork, formed of immense beams and rafters of pine. Altogether, there were one hundred and thirty eight pillars of white marble, pavonazzo, and porphyry, forming a collection that was unique in the world. The internal walls were covered with marble. The central nave terminated in the immense arch (still existing) supported by two colossal Ionic columns of Greek marble, which **Galla Placidia**, sister of the Emperor Theodosius, had decorated with mosaics in A.D. 440. Beneath this arch was the **Confession** or tomb of the Apostle, whose body lay enclosed in Constantine's bronze sarcophagus within an outer one of marble.[3] The walls of the nave above the arches were covered with frescoes of the fifth century, representing Biblical subjects. The pavement was of marble, covered with inscribed monuments. There were numerous chapels and shrines of the saints.

[1] Lanciani, *Pagan and Christian Rome.*

[2] Marucchi, *Basiliques de Rome;* Bussierre, *Basiliques de Rome;* Thurston, S.J., *Holy Year of Jubilee*, p. 168.

[3] Piazza, *Le sacre Stazioni di Roma*, pp. 443, seq.

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117.—GIFTS OF ST. GREGORY THE GREAT AND OTHER POPES.

The property of **Aquæ Salviæ** (Tre Fontane), which belonged to the family of St. Gregory and formed part of his inheritance, was given by him to St. Paul's basilica (about A.D. 590), that the rents might be applied to providing perpetual lights round the Apostle's tomb. He also added other gifts of great value.

Popes St. Hormisdas (514), Adrian I (795), St. Leo III (795) enriched the basilica with gold and silver chalices and statues. Adrian I covered the Saint's shrine with plates of silver and adorned it with statues of gold,[1] and subsequent Popes added to the splendour of the place.

118.—SAINTS AT ST. PAUL'S.

St. Gregory the Great had a great veneration for this basilica, standing, as it does, on ground rendered sacred by the great number of martyrs buried there.[2]

Pope St. Paul I (757—767), who lived and died in the adjoining monastery, often spent the night in prayer at the Apostle's tomb.

St. Odo of Cluny, called to Rome by Leo VII in 936 to initiate certain monastic reforms, resided in this monastery.

St. Odilo, sixth Abbot of Cluny, resided in this monastery on his three visits to Rome, in 1014, 1017, 1022. He instituted the annual commemoration of the faithful departed (*All Souls*, November 2). Even in his agony he insisted on being carried into the church to assist at the Divine Office.

St. Gregory VII, "Hildebrand," when a monk at Cluny, was called to Rome and made Abbot of St. Paul's by Pope St. Leo IX, about A.D. 1053. He restored the church, recovered the abbey lands, which had been seized by powerful laymen, and made religious observance flourish.

St. Bridget of Sweden frequently came to pray at St. Paul's tomb; the miraculous crucifix that spoke to her may be seen in the first chapel to the left of the apse.

St. Frances of Rome would come on feast-days and the Lenten Station days and take her place among the poor beggars at the church door; whatever alms were given to her she distributed among them at the end of the day.

St. Ignatius of Loyola and his companions here made their

[1] Piazza, *Le sacre Stazioni di Roma*, pp. 442, 443.
[2] *Regist.* l. iii. ep. 30, ind. xii.

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profession on April 20, 1541, soon after the solemn approval of the Institute by Paul III. The picture of our Lady in the chapel of the Crucifix, the first chapel to the left of the apse, stood over the altar before which they took their vows.

St. Charles Borromeo in the Jubilee of 1575 came on foot with the whole of his household to visit this and the other churches the prescribed number of times.

St. Philip Neri's delight was to bring bands of young men to visit St. Paul's and the six other churches, singing hymns, reciting the Rosary and other prayers on the way.

119.—REVERENCE OF BARBARIANS FOR ST. PAUL'S—DESECRATION BY LOMBARDS AND SARACENS.

The respect shown by Barbarian invaders for St. Peter's was extended also to St. Paul's.

In 455 the Vandals under **Genseric,** who plundered every other church, spared these two basilicas.

The Goths, in their several invasions under **Vitiges** and **Totila,** left the treasures of St. Peter's and St. Paul's untouched, and allowed the privilege of sanctuary to all who fled there for protection. Neither the clergy nor the faithful at either basilica were molested.

In 410, the Visigoths, led by **Alaric,** plundered Rome. **St. Marcella,** whom St. Jerome styles the glory of the Roman ladies, was scourged by them to force her to give up the treasures she had long before distributed among the poor. Regardless of her own sufferings, she trembled only for her dear spiritual daughter, Principia, and falling at the feet of the cruel soldiers, she begged with tears that they would offer no insult to that child. God moved the fierce Northerners to compassion. They conducted both to St. Paul's basilica, to which (as well as to St. Peter's) Alaric had granted the right of sanctuary, and told them they would be safe there.[1]

Other fierce marauders showed no respect for these sanctuaries.

In 739, during the Pontificate of St. Gregory III, the basilica was plundered by the Lombards, under Luitprand.

In 773 it was again pillaged by them, but on this occasion Adrian I had time to hide its treasures within the city.

In 846 it was seized and plundered by the Saracens, but Pope Sergius III had masked the entrance to the Confession

[1] Alban Butler, *Lives of the Saints,* January 31.

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or crypt so cleverly that the spoilers never found the Apostle's tomb.

Under St. Gregory VII (1073—1087), the basilica was desecrated and sacrilegiously occupied by Henry IV of Germany.

120.—ENGLAND CONNECTED WITH ST. PAUL'S.

It is a tradition among English people that the basilica and abbey were under the protection of England up to the time of the Reformation, that the King of England was a member of the Chapter, that the Abbot was a Prelate of the Order of the Garter, and that hence the insignia of the Garter were always part of the arms of St. Paul's. In 1884 the inscription "Magister Petrus fecit opus" was discovered in the cloister. This is supposed to refer to Peter, the sculptor, who worked on St. Edward the Confessor's tomb in Westminster Abbey, where again is his signature as *Civis Romanus*. His work shows that he had studied under one of the famed Cosmati.

121.—THE BURNING OF ST. PAUL'S IN 1823.

The glorious Theodosian basilica, one of the wonders of the ecclesiastical world, which had escaped the modernizing mania of the Renaissance, perished almost totally by fire on the night preceding Pius VII's death, July 15, 1823. This Pope had been a monk at St. Paul's before he was made Bishop of Imola, and they dared not communicate to him the terrible news. Through the negligence of some workmen employed to do certain repairs, the roof caught fire, and, blazing fiercely, crashed down into the nave and aisles, where the flames raged with such fury that all the marble columns, except forty in the side aisles, were completely calcined, and the porphyry columns surrounding the Apostle's tomb split into fragments. Pictures, marbles, mosaics, monuments, nearly all perished.[1]

The only portions spared by the devouring flames were the western façade, with its mosaics of the thirteenth century; the great arch of Galla Placidia, with its splendid mosaics of the *fifth* century; the mosaics of the apse of the thirteenth century; some of the mosaic portraits of the Popes; a colonnade erected by Benedict XIII; forty columns in the aisles, and a few ancient monuments. The loss of monuments, shrines and

[1] Cardinal Wiseman describes the terrible catastrophe in his *Recollections of the Last Four Popes.*

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St. Paul's. Interior. (Chap. V, No. 122.)

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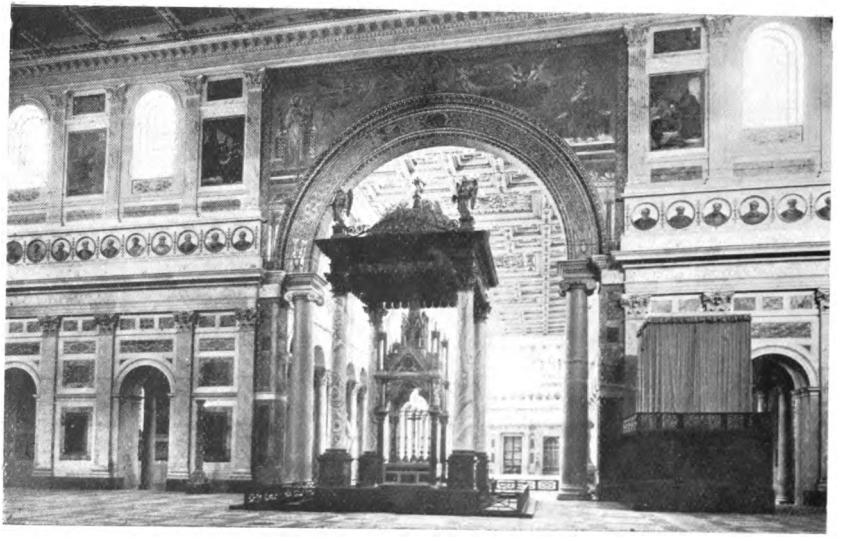

St. Paul's. High Altar. (Chap. V, No. 123.)

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inscriptions marking the tombs of the saints was the most deplorable of all.

The Cloister at St. Paul's.—This cloister is a beautiful example of early thirteenth century work. The arcades of the square are formed by coupled columns, fluted, spiral, twisted, or all three combined, and some covered with mosaic. An inscription round the colonnade tells us that it was begun by Abbot Peter (1193—1208), and completed by Abbot John (1208—1241).

122.—THE BUILDING OF NEW ST. PAUL'S.

After the disastrous fire, steps were at once taken to restore the basilica, and contributions were sent from all the Catholic countries in Europe. Under Leo XII, the majestic edifice began gradually to rise from its ashes (A.D. 1825). In the work of rebuilding, the plan and dimensions of the Theodosian basilica were adhered to. In 1840, the transept and high altar were finished and consecrated by Gregory XVI. On December 10, 1854, the superb edifice was completed and solemnly consecrated by Pius IX, in presence of 185 prelates, including cardinals, archbishops, and bishops, assembled in Rome for the proclamation of the Dogma of the Immaculate Conception. Their names are recorded on the marble tablets inserted in the walls of the apse.

Shortly after 1870, this jewel of modern art was declared a national monument, and the Italian Government took in hand the management of the funds for its completion. The work has dragged for over thirty years, and the portico at the principal entrance is not yet finished.

Description of the Present Basilica.—The great façade has been decorated with mosaics in imitation of the original, and they are considered the finest modern work of the kind. The still unfinished portico at the western entrance is of great architectural beauty. The usual entrance at present is by a smaller portico on the left side of the building, and a door leading into the north transept.

The interior, as seen from the western door, is magnificent, more impressive, in some ways, than St. Peter's. We seem to be gazing at a very forest of gigantic granite columns, each formed out of a single block. The wonder is how they were quarried and how conveyed to their present site. The roof is of carved woodwork, coffered and richly gilt. The walls on all sides glow with colour, being incrusted with costly marbles; and the marble pavement reflects the beauty of the interior on its

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polished surface. The scene is one of chaste magnificence. Above all, the eye is attracted to the immense arch of Galla Placidia over the tomb of the Apostle, with its wonderful fifth century mosaics.

The two altars of malachite at the ends of the transepts were presented to Pope Gregory XVI by the Czar Nicholas I of Russia.[1]

With all its splendour, St. Paul's will strike some visitors as too bare and cold; they would like to see more altars, more shrines, more lamps, more holy pictures with pious persons kneeling before them.

Windowless St. Paul's.—In 1891 all the magnificent stained glass windows in St. Paul's were shattered by the explosion of the powder magazine at Porta Portese, and from that day to this not a single one of those windows has been replaced. Yet the Italian Government took in hand the management of all the funds for the completion and preservation of the basilica; and though hundreds of thousands of pounds have been spent on indifferent monuments throughout the city, no centesimi are forthcoming to repair an injury to one of the very few monuments which do credit to Rome of the last century.[2]

123.—THE TOMB OF THE APOSTLE.

The high altar stands over the Apostle's tomb. Information on the latter will be found in Padre Grisar's *I Papi del medio Evo* and Marucchi's *Basiliques de Rome*.

The altar has a Gothic canopy made by Arnolfo del Cambio (1285), resting on four columns of red porphyry; and this again is surmounted by a baldacchino upheld by four splendid columns of oriental alabaster, the gift of Mahomet Ali of Egypt to Gregory XVI. The bases are inlaid with malachite.

The marble paschal candlestick on the right of the altar belonged to the previous basilica, and is a curious specimen of mediæval sculpture.

In front of the altar is the tomb of St. Timothy, martyr, not St. Timothy, the Apostle's disciple.

The two colossal statues of the Princes of the Apostles are by Giacometti and Revelli.

Kneeling in front of the tomb of the great Apostle of the Gentiles we may recall the words of St. John Chrysostom:

[1] On the meeting of Pope and Emperor, see Cardinal Wiseman's *Recollections of the Last Four Popes* (under, "Gregory XVI").

[2] The *Tablet*, September 6, 1902.

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"Show me the tomb of Alexander; tell me the day of his death. You cannot. Yet the glorious body of Paul may be seen by any one who will visit the royal city, and the exact day of his death is known to the whole world. The deeds of Alexander are forgotten, even by his own nation; those of Paul are known even by barbarians, and the tomb of the servant of Christ is more glorious than the palaces of kings."[1]

Again: "Who will grant me the privilege to embrace the body of Paul, to fix my eyes on his tomb, to see the dust of his mouth—that mouth with which he spoke before kings, with which he silenced tyrants and made the whole world draw nearer to God!—the dust of his heart, that heart which was capacious enough to embrace whole cities, peoples, nations!—the dust of his hands, those hands which were fettered with chains, and with which he wrote his Epistles!—the dust of those feet which traversed the universe and were not weary."[2]

124.—SHRINES—GREATER RELICS.

1. The body of St. Paul the Apostle.

2. The bodies of St. Timothy, martyr, of SS. Julian, Celsus, Basilissa, Anastasius, Felix III, and many others.

Note.—Many shrines and monuments perished in the great fire of 1823, and the places of the tombs can no longer be identified.

3. The chains of St. Paul and part of his staff.

4. The miraculous crucifix that spoke to St. Bridget of Sweden.

5. Countless other precious relics preserved in the sacristy and monastery.[3]

Catacomb of Commodilla.—Near St. Paul's basilica is the Vigna Serafini (formerly known as Villani), which is reached by following the *Via della Setta Chiese* leading to S. Sebastiano. Here is the Catacomb of Commodilla, with the newly-discovered crypt of *SS. Felix and Adauctus.* Particulars will be found in

[1] Homil. 26 in 2 Cor.

[2] Homil. in Rom. Homil. 4 in 2 Tim.

[3] *Monastery of St. Paul's.* In Rome one of the earliest monasteries to accept St. Benedict's rule was that settled at St. Paul's (by Basilians), of whose monks Procopius speaks as early as 531. The basilica and monastery have remained in Benedictine hands ever since. In the tenth century the house was given to the Order of Cluny, and Pope St. Gregory VII (Hildebrand) is believed to have been a monk there.

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Marucchi, *Guida della Catacombe Romane.*[1] It was formerly supposed to form part of the **Cemetery of Lucina** at St. Paul's, in which the Apostle was buried.

125.—TRE FONTANE—AD AQUAS SALVIAS.

(About two miles beyond St. Paul's.)

The electric tramway goes no further than St. Paul's, but cabs may easily be had. It will save time to take one to Tre Fontane, but be careful first to arrange with the driver what you are to pay.

Tre Fontane is the scene of St. Paul's martyrdom, a holy spot, full of interest, and rich in holy memories.[2]

Three churches are grouped together within the monastic enclosure, viz.: SS. Vincenzo ed Anastasio, S. Maria Scala Cœli, S. Paolo alle Tre Fontane. A Trappist Father usually accompanies visitors.

1. **The Basilica of SS. Vincenzo ed Anastasio.**[3] (Of the eighth century.)—This ancient church, simple and unadorned, with its whitewashed walls, its timber roof, its windows of perforated marble, is very venerable, and many will find it more devotional than all the splendour of St. Paul's. Among its relics is preserved the **miraculous picture** of St. Anastasius, martyr, (d. 628), before which, according to the Acts of the Seventh General Council (A.D. 680), the demons trembled. The church, under the title of St. Anastasius, is among those visited by **Siric**, Archbishop of Canterbury, in 990.[4]

2. **S. Maria Scala Cœli.** — The church covers the spot where thousands of martyrs, companions of St. Zeno, lie buried.[5] St. Zeno's tomb is at S. Prassede.

St. Bernard had a vision of souls released from Purgatory ascending to Heaven up a stair of light. This vision is referred to as *Scala Cœli*, and forms the subject of the painting over the altar.

[1] Pp. 98, seq.

[2] A memorial chapel was erected here in the fifth century.

[3] These two Saints, whose feast is on the same day (January 22), suffered at different times and in different countries.

St. Vincent, a deacon, was a native of Spain. After enduring torments that are well-nigh incredible, he died of his wounds at Valentia in A.D. 304. *St. Anastasius*, a Persian monk, after having been cruelly tortured, was strangled in 628.

[4] MS. in British Museum.

[5] See No. 102.

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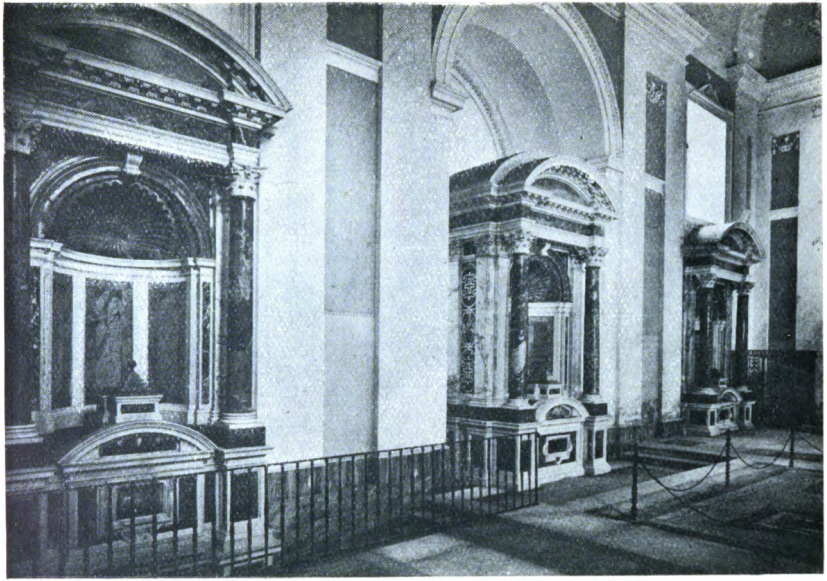

Tre Fontane. (Chap. V, No. 125.)

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S. Lorenzo. Exterior. (Chap. VI, No. 132.)

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In the crypt is shown a dark cell, where St. Paul is said to have been confined just before his martyrdom.

3. **S. Paolo alle Tre Fontane.**—This sanctuary is on the very site of St. Paul's martyrdom. Here may be seen :

(1) The low marble column to which the Apostle is said to have been bound at the time of his execution.

(2) The three fountains which sprang forth from the spots where his head, making three leaps when severed, touched the ground. The fountains are in monuments of coloured marbles.

(3) An ancient mosaic floor, with representations of the seasons, found at Ostia and placed here by Pius IX.

(4) **The Trappist Monastery.** — To-day the group of buildings, which forms the sanctuary, lies concealed amid eucalyptus trees, and forms a Trappist monastery. The site, which they have only possessed since 1867,[1] has been planted and reclaimed by this Order; to them is due the vine, the olive, the eucalyptus, and the splendid agricultural feats which cover this hitherto malarial locality.[2]

Pope Eugenius III, disciple of St. Bernard, was at one time abbot of this monastery, and the old cloister and chapter-room remain much the same as in his day. **St. Philip Neri** came to this monastery to consult Padre Agostino Ghettini about a strong attraction which he felt for the Indian Mission. After three days' prayer the monk replied that Rome was to be Philip's Indies.

The electric car leaves St. Paul's every twenty minutes for the Piazza di Venezia. It was a pious custom of pilgrims in mediæval times, on returning from St. Paul's, to pray for the victims of the plague, who were buried in a field somewhere between the basilica and the Ostian Gate.

[1] Pius IX gave it to the monks. It was then only a desert swamp.

[2] Black, *Handbook to Ecclesiastical Rome.*

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CHAPTER VI.

To S. Lorenzo outside the Walls, and to Santa Croce in Gerusalemme.

126.—S. BIBIANA.

From the broad square in front of the railway station (*Piazza di Termini*), may be seen to the left the beautiful **Church of the Sacred Heart**, given to the Salesians of Don Bosco in 1887. Both exteriorly and interiorly it is a rich and artistic edifice, and its side altars have a special interest, for they belonged to the Churches of St. Teresa and St. Caius, destroyed in 1886 to make room for the huge War Office in Via Venti Settembre. Adjoining it is a large industrial school for boys.

On our right stands the **Istituto Massimo, a** Jesuit college for day scholars, frequented by over 600 boys. It is built on the site of the beautiful **Villa Peretti,** where Sixtus V resided. This villa was decorated with frescoes by F. Zuccaro (d. 1609), which unfortunately perished when the buildings were taken down about 1879. Under the altar of the college chapel is the shrine of the boy-martyr *St. Maximilian*, whose remains were found in the Catacomb of St. Priscilla.

Following the street on the right of the station (*Via Principessa Margherita*), and passing a broad piece of waste ground (*Piazza Guglielmo Pepe*), where showmen and caterers of popular amusement, the lowest of their tribe, till lately pitched their shabby tents and booths, we reach, on our left, the little Church of **St. Bibiana,** occupying a retired corner, as though it shrank from its present vulgar surroundings. Formerly the neighbourhood was beautiful and park-like, but is now vulgarized by the adjoining show-ground.

The site on which the church stands was occupied in the fourth century by the mansion of a noble family, that of **Flavian,** who had been Prefect of Rome, his wife **Dafrosa,** and their two daughters, **Bibiana** and **Demetria.** All four suffered martyrdom in the persecution of Julian the apostate. **Flavian** was deposed from his high office, branded in the face with a

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hot iron and banished to Acquapendente (*Aquæ Taurinæ*), where he died from harsh treatment a few days after. **Dafrosa** was beheaded. **Demetria** and **Bibiana** were deprived of all their goods and reduced to great poverty. After five months they were arrested by Apronianus, when Demetria, worn out by privations, after making a glorious confession of her faith, fell down and expired at the foot of the tribunal in the presence of the judge. Bibiana having resisted the blandishments of a wicked woman named Rufina, sent to try her virtue and constancy, was ordered to be tied to a pillar and scourged with whips (*plumbatis*, *i.e.*, thongs loaded with leaden plummets) till she expired. Her body was left exposed to the open air, in the **Forum of Taurus**,[1] that it might become a prey to beasts; but after lying there for two days, it was buried at night near the palace of Licinius, by a holy priest named John, A.D. 363.[2]

In the year 465, a church was built over her tomb by a pious lady named Olympia, and consecrated by Pope Simplicius. Honorius III repaired it in 1224, when it had fallen into decay. It was afterwards given to the Canons of St. Mary Major, and rebuilt by Urban VIII in 1628, who placed the relics of SS. Bibiana, Demetria and Dafrosa under the high altar.

The objects that specially claim attention in the interior are (1) the beautiful statue of St. Bibiana, by Bernini, over the high altar, one of his first and best works; (2) the shrine of oriental alabaster enclosing her remains and those of her mother and sister, under the high altar; (3) the column of red porphyry at which she was scourged, placed near the entrance and protected by an iron grating; (4) the beautiful frescoes by Ciampelli and da Cortona, in the nave.

A convent stood here during the thirteenth, fourteenth, and fifteenth centuries, and some interesting monuments of the nuns may still be seen on the church floor.

A nightly service is held throughout the year in this church in reparation for all the sins and scandals committed in the neighbouring show-ground. Lately this part has been improved, and many of the unsightly shows cleared away.

[1] Forum Tauri, near the Porta Tiburtina, or Gate to S. Lorenzo. On the keystone of the arch is carved the head of an ox (taurus).

[2] In early times the locality was known as *ad Ursum Pileatum*, and included a celebrated Christian cemetery, where some 4,000 martyrs are said to have been buried. Piazza (*Emerologio Sacro*) writing in 1670, says that a marble statue of a bear wearing a cap could be seen in a garden near the Church of St. Bibiana.

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127.—GATE OF S. LORENZO—PORTA TIBURTINA.

This ancient gate, through which so many martyrs have passed, reminds us of an incident in the life of **St. Bridget of Sweden.** When she was on her way to S. Lorenzo, accompanied by her daughter **St. Catherine,** they were here seized by the soldiers of a lawless Roman Baron, who had been watching for an opportunity to carry off Catherine and compel her to be his wife. The wretch was instantly struck blind, and full of remorse and fear, he followed the two holy women to S. Lorenzo, imploring them to intercede with God in his behalf. As they entered the basilica and prayed for him, the light of grace shone on his soul, and the light of day again illumined his darkened eyeballs.

Near this gate formerly stood a chapel of St. Januarius, where a certain dyer, a man of means but of scandalous life, was buried. St. Gregory says his body was cast out of this church mysteriously, as unworthy to lie in holy ground.[1]

128.—THE APPROACH TO S. LORENZO.

This neighbourhood, once so beautiful, is now disfigured by the shabby, cheaply-built blocks of houses that line the road. But the scene suddenly changes as we approach S. Lorenzo. Those who make the visit to the seven churches would do well to try to be at S. Lorenzo about the hour of sunrise. The grand old basilica at that early hour, shining in the morning light, seems like a vision of another world, far removed from the petty cares and miseries of earth. Its grey and venerable walls, its ancient portico, its detached tower, its frescoed façade, its encircling trees, all flooded with the magic radiance that bursts from the East, make it seem a fit abode for angelic beings. In the distance lies the far-stretching plain of the Campagna, with its fresh green throwing out in relief the clear red lines of the aqueducts, the background being framed by the purple hills of Tivoli and Albano.

In the early morning of April 20, 1541, **St. Ignatius of Loyola** and his first companions, making the visit to the seven churches, came to kneel at S. Lorenzo and prepare for their solemn Religious Profession at St. Paul's. Accompanying them in spirit we enter the venerable old pile, so dear to pilgrims, so impressive, with "its magnificent columns, its beautiful pulpit,

[1] St. Gregory's *Dialogues*, bk. iv. c. 54.

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its wide portico, with half-effaced frescoes, its rare mosaics, those paintings in stone, which time itself cannot destroy."[1]

St. Laurence, Archdeacon of Rome under Pope St. Sixtus II, suffered in the persecution of Valerian, A.D. 258, being roasted on a gridiron over a slow fire.[2] Previously to his appointment as Archdeacon, he had been the almoner of **St. Cyriaca** on the Cœlian.[3] His meeting with **St. Sixtus**, as the latter was being dragged to martyrdom, will be referred to later.[4] The story of his presenting the treasures of the church to the Prefect Cornelius Sæcularis has been told.[5]

129.—BURIAL OF ST. LAURENCE IN THE CATACOMB OF CYRIACA ON HER VERAN ESTATE.

St. Ado of Vienne, writing in the ninth century, says: "On the morning after the martyrdom, before dawn, Hippolytus[6] carried off the body, embalmed and wrapped it in linen cloths, and then intimated to Justinus, the priest, what he had done. Then Justinus and Hippolytus, weeping and in mourning, bore the blessed martyr's body on their shoulders to the property of the matron Cyriaca, her Veran estate on the road to Tibur (Tivoli), where, in the evening, they gave it honourable burial." It is probable that Cyriaca and many other Christians took part in this last act of sorrowing affection, following the young Saint's charred remains, as they were carried into the recesses of the catacombs.

St. Ado further remarks that they spent three days in prayer and fasting near his tomb, and that Justinus, the priest, offered up the Holy Sacrifice, of which all partook, *i.e.*, at which all received Holy Communion.[7]

The Saint's remains still lie in the same spot where they were first laid by Hippolytus and Justinus. Through all the changes and vicissitudes of centuries they have never been moved but once, and that was when St. Sylvester placed them in a new and more splendid shrine, after Constantine had built the basilica over the tomb.

[1] Lady G. Fullerton, *Life of St. Frances of Rome.*
[2] See No. 79. [3] See No. 65.
[4] See No. 193. [5] See No. 99.
[6] A knight converted by the Saint. He also suffered martyrdom.
[7] See Bollandus, *Acta Sanctorum*, August 10.

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130.—CONSTANTINE'S BASILICA—DEVOTION TO ST. LAURENCE IN THE FIFTH CENTURY.

Constantine erected a noble basilica over the Saint's tomb in the year 330,[1] soon after the completion of the Lateran and the Vatican basilicas. The tomb was left undisturbed, the high altar being placed right over it. The orientation of Constantine's edifice was exactly the opposite of the present arrangement; the apse was where the upper part of the present nave is, near the pulpit, and the *narthex*, or vestibule, with entrance door, was where the tomb of Pope Pius IX is placed. The church stood on the same level as does the mortuary chapel of Pius IX. The raised sanctuary or choir, approached by two flights of steps on each side of the Confession, corresponds to the nave of the original church of Constantine, with its twelve splendid fluted columns of pavonazzo, two of the capitals bearing trophies, its rich entablature formed of antique fragments, joined together without uniformity, its gallery supported by twelve smaller columns. The original level of Constantine's church may be seen by one who looks over the marble screen round this choir. The rubbish with which Honorius III had filled up the space below the raised sanctuary to a height of some six feet, was cleared away in 1864. The mosaics on the inside of the chancel arch are the work of Pelagius II (sixth century).

Anastasius Bibliothecarius (ninth century) gives a list of Constantine's gifts to the Saint's shrine, including columns of porphyry, large plates of silver with embossed representations of the Saint's martyrdom, silver lamps, bronze candelabra, gold and silver chalices, besides extensive grants of land. The costly presents of different Popes are enumerated by the Bollandists,[2] and will be referred to below.

In 557 the tomb was opened by Pope Pelagius I, to receive in addition the body of **St. Stephen**, the protomartyr, translated from Constantinople.[3]

Prudentius, writing in the fifth century, tells us that the illustrious patrician families of Rome used to go and kneel at the martyr's tomb, and he exclaims: "Oh, thrice, four times, seven times blessed the citizen of Rome, who can honour

[1] Anast. Biblioth., *Liber Pontificalis*, n. 43.

[2] *Acta Sanctorum*, August 10, n. 8, p. 486.

[3] On the finding of St. Stephen's body, see Alban Butler, *Lives of the Saints*, August 3. Cf. *Roman Breviary*, August 3.

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St. Laurence at his very shrine; who can kneel before it and bedew the pavement with his tears; who can press his lips to the ground, and there pour out his whispered prayer."[1] He adds that few know how full Rome is of saints and sanctuaries, and how extensively her soil is consecrated by the tombs of martyrs.

131.—ALTERATIONS MADE BY HONORIUS III IN THE BASILICA.

Restorations were made by Pelagius II in 578, and the mosaics on the inner side of the chancel arch are his work, as stated above.

St. Gregory the Great, in a letter to Constantia Augusta, relates how Pelagius II, anxious to find the exact spot where the body of the Saint lay, ordered search to be made. The workmen after discovering, irreverently opened the sarcophagus, for which act they all suffered within a short period.

In the early part of the seventh century, a second and larger church was erected over the catacomb of Cyriaca, adjoining Constantine's church and in line with it, the outer walls of both apses touching each other.[2]

In the thirteenth century Honorius III removed both apses and connected the two edifices, giving the building its present somewhat irregular form. The second church thus became the present long nave, and Constantine's church was converted into the raised sanctuary and choir, the spaces underneath being filled with earth to the level of the raised choir. He also added the present portico with its interesting frescoes.

132.—THE PORTICO OF HONORIUS III.

The entrance porch is borne by six ancient columns with an architrave, on which are mosaics well preserved. The frescoes inside the porch (thirteenth century) represent incidents in the life of St. Laurence, viz., his investiture as deacon, his washing the feet of the poor, his healing St. Cyriaca, his distributing alms on the Cœlian, his meeting St. Sixtus on the way to martyrdom, his being led before the Prefect, his restoring sight to Lucillus, his being scourged, his baptizing St. Hippolytus, his showing the treasures of the Church, his martyrdom and

[1] Bollandus, *Acta Sanctorum*, August 10, p. 516.
[2] The two churches faced in opposite directions.

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burial, &c. Two ancient tombs and two rude Christian sarcophagi stand near the entrance.

In this porch **St. Philip Neri** was occasionally found kneeling in the early morning, when the church doors were opened. Here, too, **St. Frances of Rome** used to sit among the beggars from sunrise till vesper bell, asking alms for her sick poor in Trastevere, and for herself in the days of her distress.

The basilica seems formerly to have had an atrium or entrance court, the lines of which are marked out by stones.

133.—INTERIOR OF S. LORENZO.

1. **The Nave.**—The interior is impressive. Twenty-two ancient columns of granite and cipollino present a noble appearance. The walls above the entablature are decorated with exquisite frescoes, the work of Fracassini and Grandi, executed for Pius IX, about A.D. 1856. They represent scenes in the lives and martyrdom of St. Laurence and St. Stephen; the conception, treatment and colouring are admirable. The mosaic pavement is of the tenth century; the roof, of open wood-work, is probably of the thirteenth.

Of the "Schola cantorum," with its marble balustrade like that at S. Clemente, the two marble ambones inlaid with serpentine and porphyry and a wreathed candelabrum alone remain: they belong to the twelfth century.[1]

2. **The Sanctuary and Choir** have an ancient Episcopal throne and a rich mosaic screen, with panels of porphyry and serpentine. The **high altar** stands beneath a mediæval canopy resting on four columns of porphyry: the date is 1148. On the inside of the chancel arch is a mosaic of the time of Pelagius II representing our Saviour with SS. Peter, Laurence, Pelagius on His right, and SS. Paul, Stephen, Hippolytus on His left.

3. **The Shrine.** In the **Confession** or crypt chapel below the high altar are the bodies of **St. Laurence** and **St. Stephen**, enclosed by Pelagius II in a silver shrine, one of the most venerated in Rome. Behind the shrine is preserved a marble slab, on which the body of St. Laurence is said to have been laid, the dark stains upon it being considered to have been caused by his blood.

[1] On entering the church an interesting ancient sarcophagus is seen on the right, sculptured with a wedding scene, and standing beneath a mediæval canopy. It contains the remains of Cardinal Fieschi (d. 1256), nephew of Innocent IV.

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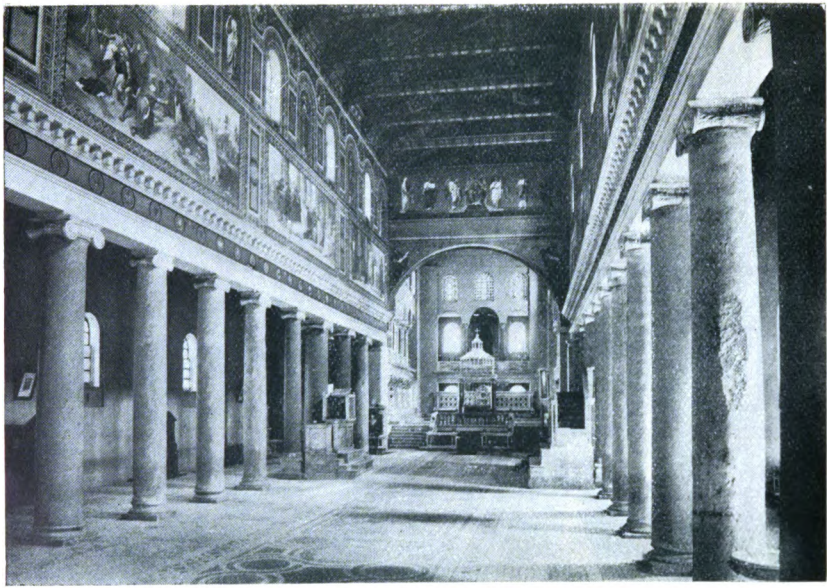

S. Lorenzo. Interior. (Chap. VI, No. 133.)

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S. Lorenzo. Sanctuary. (Chap. VI, No. 133.)

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134.—TOMB OF POPE PIUS IX.

This illustrious Pontiff, who at first fixed on St. Mary Major as his place of sepulture, altered his intention after the invasion of Rome in 1870. In his last testament he expressed his wish to be buried among the poor at S. Lorenzo, with a very simple monument over his grave that was to cost no more than five hundred scudi. He further willed that the guardianship of his tomb should be confided to the Capuchin Fathers.

While respecting his last wish as to the simplicity of his monument, the devotedness of the faithful of every land found means to transform what was before a dim vault, into a shrine covered with marbles and mosaics, gleaming with artistic beauty.

The fiendish outrage at his funeral has been mentioned above.[1] The funeral *cortège* reached S. Lorenzo at 1.45 A.M., July 13, 1881; the old basilica was ablaze with light, and a plain dirge was sung by the Capuchin Fathers, after which the remains of the great Pontiff of the Immaculate Conception were consigned to their last resting-place.

135.—GIFTS OF EARLY POPES.

St. Sixtus III (432—440) adorned the Confession with porphyry columns and paved the floor with the same precious stone. He enriched the altar with silver ornaments and a silver statue of St. Laurence weighing two hundred pounds. Round the shrine he placed a silver screen that weighed three hundred pounds.[2]

St. Hilary (461—467) founded a monastery next the church, and made rich presents of gold and silver chalices, lamps, &c., some studded with jewels.[3]

St. Anastasius II (496—498) further embellished the shrine with silver ornaments weighing two hundred pounds.

John I, in 525, here offered many of the rich presents sent him from Constantinople by the Emperor Justin.

The church and shrine became exceedingly rich and tempted the rapacity of invading armies. In 455 they were plundered by Genseric and his Vandals; in 568 by the Lombards. After this second desecration the church was closed for a time, till restored by Pelagius II in 578.

[1] See No. 36.
[2] *Liber Pontificalis* in *Sixto III.*
[3] *Ibid*, in *Hilar.*

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136.—MEMORABLE EVENTS.

During the fourth century, **Pope St. Damasus** held a council here against Apollinarius, at which **St. Jerome**, St. Paulinus of Antioch, St. Epiphanius of Salamis were present.

St. Gregory the Great here delivered his 19th, 24th, 31st, and 40th homilies.

In the sixth century, the church was served by Cassinese Benedictines; in the tenth by Cluniac monks. Sixtus IV introduced the Canons Regular of the Lateran. In 1854, Pius IX confided the church and adjoining cemetery to the care of the Capuchins.

In 1217, Pierre de Courtenay, Count of Auxerre, was here crowned Emperor of Constantinople by Honorius III.

In the sacristy may be seen a large painting which illustrates the following legend:

In the year 1062, the Brother sacristan (a Cluniac monk, reputed a saint) while at his nightly vigil in the church, saw a procession of saints and angels headed by St. Peter, St. Laurence, and St. Stephen, enter the sacred edifice. St. Laurence told him to go to the Pope (Alexander II) and say that the Saints whose bodies were buried beneath the high altar (*i.e.*, SS. Laurence and Stephen) wished him to come and say Mass at that altar, and to attach a special Indulgence to a spot so holy. In confirmation of the reality of the vision, the Saint gave his girdle to the Brother to be presented to the Holy Father. The monk related his vision to the community, who believed his words, and all went in a body to the Pope to ask him to come and comply with the Saint's request. As the Papal *cortège* drew near S. Lorenzo, it overtook a funeral procession which was followed by a great crowd. The Pope, wishing to test the miraculous power of the girdle, bade the bearers lower and open the coffin. Immediately at the touch of the girdle, the dead man rose to life. This miracle so impressed the Pope that he declared the altar of S. Lorenzo (the one in the crypt) to be specially privileged above all other altars of the time. This privilege is commemorated in the following inscription in the crypt: "D.O.M. Hæc est tumba illa toto orbe terrarum celeberrima:—ubi sacrum si quis fecerit pro defunctis, eorum animas e purgatorii pœnis Divi Laurentii meritis evocabit."

137.—CATACOMBS OF ST. CYRIACA AND ST. HIPPOLYTUS.

St. Cyriaca, the rich Roman lady whose almoner St. Laurence had been before he was appointed the Pope's Archdeacon, owned extensive property in this neighbourhood known as **Ager**

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Veranus. It was partly enclosed by cliffs, that had been perforated in order to obtain the valuable cement known as *pozzolana*. The early Christians extended these galleries or crypts, using them as places of sepulture, and also of assembly in times of persecution. They are said to reach as far as S. Agnese.

The entrance to the Catacombs is at the end of the left aisle of the basilica, where there is a subterranean chapel; but no one is now allowed to enter them, as they have been much injured by the works for the new cemetery, and many of the galleries have fallen in.

Many martyrs were buried here, the chief being:

1. St. Laurence, the Archdeacon.

2. St. Cyriaca, who after being despoiled of her goods, was scourged to death.

3. St. Severus, priest; St. Claudius, subdeacon; SS. Romanus and Crescentius, lectors; all intimate friends of St. Laurence.

4. SS. Irenæus and Abundius, cast into a cloaca by order of Valerian. Their bodies were rescued by St. Justin, the priest.

5. St. Tryphonia and her daughter, St. Cyrilla.

6. St. Justin, the priest, who here buried many of the above, and was himself, at length, crowned with martyrdom.

Four Popes had their tombs here, viz.: St. Zozimus, 418, St. Sixtus III, 440, St. Hilary, 467, and Damasus II, 1048.

Catacomb of St. Hippolytus. This catacomb stands close to S. Lorenzo, on the other side of the road. St. Hippolytus was one of the twenty-five parish priests of Rome, and a glorious martyr in the persecution of Decius, A.D. 252. The Prefect of the city ordered him to be dragged to death by wild horses. His mangled remains were buried in this cemetery, and his feast is kept on August 13. The catacomb is thus described by the Christian poet, Prudentius, who wrote at the end of the fourth century:

"Not far from the city walls, among the well-trimmed orchards, there lies a crypt buried in darksome pits. Into its secret recesses a steep path with winding stairs directs you. . . . As you advance, the darkness, as of night, seems to get more and more obscure throughout the mazes of the cavern; at intervals there occur apertures cut in the roof which convey the bright rays of the sun into the cave below. Although the recesses, twisting at random this way and that, form narrow chambers with darksome galleries, yet a considerable quantity of light finds its way through the pierced vaulting down into the hollow bowels of the mountain. . . . To such secret place is the body of Hippolytus conveyed, near to the spot where now

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stands the altar of God. That same altar-stone (*mensa*) is used for the Sacrament, and is the faithful guardian of the martyr's bones, which it keeps laid up there in expectation of the Eternal Judge, while it feeds the dwellers by the Tiber with holy food. Wondrous is the sanctity of the place! The altar is at hand for those who pray, and it assists the hopes of men by mercifully granting what they need. Here have I, when sick with ills of both soul and body, oftentimes prostrated myself in prayer and found relief. . . . Early in the morning men come to salute (Hippolytus); all the youth of the place worship here; they come and go until the setting of the sun. Love of religion collects together into one dense crowd both Latins and foreigners; they imprint their kisses on the shining silver; they pour out their sweet balsams; their faces are bedewed with tears."[1] He further states that the chapel containing St. Hippolytus' relics shone with solid silver, with which its walls were covered, and on the outside with brightest marbles reflecting the light like mirrors, the whole being ornamented with abundance of gold.

138.—CAMPO SANTO—THE CEMETERY OF S. LORENZO.

The Campo Santo adjoining the church was opened in 1837, and enlarged in 1854. Since 1870, heretics, Jews, infidels and excommunicated persons are buried here as well as Catholics, so the cemetery has been desecrated, and each Catholic grave has to be blessed anew. Over the entrance are colossal figures of Silence, Charity, Hope, and Meditation. The first part of the cemetery consists of an oblong court surrounded by open colonnades full of marble monuments, most of them pretentious, few really fine. The epitaphs are of the laudatory kind, the appeals for prayers for the departed being few and far between. In the centre of the court is a large statue of our Risen Saviour, and at the end is the mortuary chapel. Beyond this is an immense enclosure with avenues of evergreen cypress, beneath whose shade almost every Roman family has some member laid to rest. There are about twenty miles of these avenues

[1] Prudentius, *Peristeph.*, XI. ii. 153 seq. Cf. Northcote, *Roma Sotterranea*, p. 98. Another *St. Hippolytus* was Bishop of a diocese in Arabia, disciple of St. Irenæus, and master of Origen. He suffered martyrdom about the year 252. In the year 1551, an old statue of marble representing this Saint seated in a chair was dug up near S. Lorenzo. It is now in the Vatican Museum. Yet a third *St. Hippolytus*, martyr, was the officer appointed to guard St. Laurence in prison, and miraculously converted by him.

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and paths running between the innumerable rest-places of the *cari defunti* of the pious Romans. At nightfall on November 1, and November 2, a candle is lit on almost every grave, so that the whole plain looks like a sea of lights, rendering the darkness of the cypresses and the whiteness of the marble monuments more intense. In the tufo rocks of the cliffs are observed tomb-niches belonging to the Catacomb of St. Cyriaca, these niches being discovered when the cemetery was extended in this direction.

Tomb of the Pontifical Zouaves.—One tomb in S. Lorenzo is still the object of great veneration to the Romans of Rome. It stands on the higher part of the cemetery—a magnificent group representing St. Peter in the act of putting a sword into the hands of a Christian knight. On one of the sides is an inscription stating that it has been erected to the glorious memory of the Pontifical Zouaves, who died in 1867, fighting to defend the Patrimony of St. Peter. Close to this inscription is another, added by the new masters of Rome, branding these glorious soldiers as "mercenaries."

Inhumation and Cremation.—"Inhumation seems to have been the more common practice in pre-historic Rome; hence certain families, to give material evidence of their ancient lineage, would never submit to cremation, *v.g.*, the Cornelii Scipiones, whose sarcophagi were discovered in the Vigna Sussi."[1] Cremation seems to have been introduced in Rome about 200 years B.C., and discontinued towards the middle of the second century. Christians from the beginning opposed cremation, and committed their dear departed ones to the earth. The Roman law forbade intramural sepulture, but this was gradually disregarded, and from the seventh century it became quite common to bury within the walls. The usual places of sepulture were the churches, the churchyards, the cloisters of monasteries and convents. Health considerations and want of space in our modern cities have made it necessary to replace the vaults of the church and the cloister by the country cemetery, with its flowers and shrubs and overhanging trees.

139.—PORTA MAGGIORE—FIENDS OF THE REVOLUTION.

A quiet country road on our left as we leave the cemetery leads to Porta Maggiore, passing under a railway arch. It was formerly known as the **Porta Labicana**, and **Porta Prœnestina.** Outside the gate is the strange *tomb of the Baker, Eurysaces*

[1] Lanciani, *Pagan and Christian Rome*, p. 253.

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(attributed to the early years of the Empire), with rows of mortars used in baking, placed sideways, and bas-reliefs on the frieze illustrating a baker's work.

A horrible deed that took place in a vineyard outside this gate on May 2, 1849, is related by Father Boero, S.J.[1] Some revolutionary soldiers of the civic guard were drinking in a wine-shop not far from the gate. Suddenly one of them suggested that there were Jesuits in disguise lurking in the neighbourhood. They proceeded at once to a house in a vineyard close by, dragged forth three poor unoffending countrymen, accused them of being Jesuits and of having killed two *Carabinieri*, led them to Ponte S. Angelo, and there brutally stabbed them to death, casting their bodies into the river. An apostate priest stood by and approved the murder. When the revolution was quelled and the government of the Pope restored, these miscreants were tried and condemned to death.

Passing through the gate, we follow the road on our left which leads beneath some fine brick arches, remains of an aqueduct of the time of Nero, and in a few minutes reach the basilica of Santa Croce in Gerusalemme.

140.—SANTA CROCE IN GERUSALEMME—BASILICA OF THE HOLY CROSS.

This is one of the seven Patriarchal basilicas to the visit of which great Indulgences are attached.[2] It was founded by St. Helena, the mother of Constantine the Great, and may have been originally one of the halls of the **Sessorian Palace**, whence it derived its title of **Basilica Sessoriana**. The Saint built or adapted it as a church to receive the large **relic of the True Cross** brought by her from Jerusalem. Anastasius Bibliothecarius writes: "Eodem tempore fecit Constantinus Augustus Basilicam in palatio Sessoriano, ubi etiam de ligno Sanctæ Crucis Domini Nostri Jesu Christi posuit, et auro et gemmis conclusit; ubi etiam et nomen Ecclesiæ dedicavit, quæ cognominatur usque in hodiernum diem Hierusalem."[3] Pope St. Sylvester consecrated it on March 20, A.D. 330, and Galla Placidia and Valentinian III adorned it with rich decorations in the fifth century.[4] It was restored by St. Gregory II (720), by Benedict VII, who erected the adjoining monastery (975), by Cardinal di Mendoza (1492), and was finally modernized and

[1] *La Revoluzione Romana al Giudizio degli imparziali*, pp. 338, 339.

[2] The others are St. Peter's, St. Paul's, the Lateran, St. Mary Major, St. Laurence and St. Sebastian.

[3] *Liber Pontificalis*, n. 41.

[4] Marucchi, *Basiliques de Rome*, p 347.

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reduced to its present form by Benedict XIV. Little or nothing is left of the old edifice except the subterranean chapel of St. Helena, the pillars of the nave, part of the mosaic floor, and the mediæval belfry.

Anastasius gives a list of the rich presents bestowed on the basilica by Constantine, including grants of lands yielding an annual income of 951 solidi, *i.e.*, 1426 gold crowns.

141.—DISCOVERY OF THE HOLY CROSS AT JERUSALEM BY ST. HELENA, A.D. 326.

Constantine, desirous of honouring the holy places sanctified by our Redeemer's sufferings, resolved to build a magnificent church in Jerusalem.[1] His mother, **St. Helena**, inspired with a great desire to find the True Cross, on which our Lord had suffered, undertook a journey to Palestine in 326, though she was nearly eighty years of age at the time. At Jerusalem she found no mark, no tradition even among the Christians to guide her in her search. The heathens had heaped up a great quantity of stones and rubbish to conceal the place where our Saviour was buried, and the Emperor Hadrian had profaned the Holy Places and outraged the feelings of Christians by erecting a statue of Jupiter near the Holy Sepulchre, and a temple and statue of Venus on Calvary, so as to prevent the Christians from coming there to worship. The pious Empress ordered the profane building to be pulled down, the statues to be broken to pieces, the rubbish to be removed; and on digging to a great depth **the Holy Sepulchre** was found, and near it **three crosses**, also **the Nails**, which had pierced our Saviour's Hands and Feet, and **the Title** which had been fixed on the Cross. Uncertain which of the three crosses was the one on which Christ died, the holy Bishop St. Macarius, after fervent prayer, applied them singly to a sick person; the first two had no effect, but an immediate and perfect cure followed the touch of the third. St. Helena, full of joy at having found the treasure she had so earnestly sought, built a church on the spot, and within it placed the Holy Cross enclosed in a rich silver case. A part of it, however, she took to the Emperor Constantine, and another part she brought to Rome to be placed in this Church of the Holy Cross.[2]

[1] Alban Butler, *Lives of the Saints*, May 3.

[2] *St. Paulinus of Nola* sent a relic of the True Cross in the fifth century to St. Sulpicius Severus, the Christian Sallust, with a history of its miraculous discovery by St. Helena. This account Sulpicius inserted in his *Ecclesiastical History*. (St. Paulinus, *Epist.* 52.)

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142.—RELICS OF THE PASSION AT SANTA CROCE—THE HOLY CROSS, THE SACRED NAIL, THE TITLE ON THE CROSS.[1]

Besides the large piece of the True Cross, St. Helena placed in this church the Title that had been fixed on the Cross, and one of the Sacred Nails. These sacred relics disappeared for a long time (hidden probably during some invasion of the city) and were thought to be hopelessly lost. In 1492, during some repairs ordered by Cardinal Mendoza, a niche was discovered near the summit of the apse, enclosed by a brick front, inscribed "Titulus Crucis." In it was found a leaden coffer, containing an imperfect plank of wood, two inches thick, one and a-half palm long, one palm broad. On this was the inscription in Hebrew, Greek and Latin "**Jesus of Nazareth, King of the Jews.**" The coffer also contained a large piece of the True Cross and one of the Sacred Nails.[2] This discovery caused incredible joy: Innocent VIII, with the College of Cardinals, came to venerate the relics, and Cardinal Mendoza enclosed them in a silver shrine, which is exposed three times a year from the balcony, viz., on Good Friday, on May 3, and on the fourth Sunday in Lent.

The Sacred Nails.—St. Gregory of Tours says there were four nails, and in the most ancient pictures our Lord is represented fastened to the cross with four nails. These St. Helena found[3] and had one attached to Constantine's helmet[4] as a perpetual protection in battle and a pledge of victory; another she lowered into the Adriatic to protect vessels during its frequent and violent storms; a third she placed in this Basilica of the Holy Cross.

143.—EXTERIOR OF THE BASILICA SANTA CROCE.

The approach to and surroundings of Santa Croce were once very beautiful, but they have been robbed of their picturesqueness by the building mania. Mrs. Hemans[5] writes: "Few Roman churches are set within so impressive a picture

[1] On the Relics at Santa Croce, see *The Month*, 1870, pp. 29, 399, seq.

[2] Bozius, *Tract de Cruce*, l. 1. c. 2.

[3] Marucchi, *Basiliques de Rome*, p. 350, gives the authorities.

[4] It now forms part of the famous iron crown kept at Monza.

[5] *Catholic Italy*, vol. i.

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Santa Croce in Gerusalemme. (Chap. VI, No. 143.)

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Anderson.

The Capitol. Il Campidoglio. (Chap. VII, No. 154.)

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as Santa Croce, approached on every side through these solitudes of vineyards and gardens, quiet roads, and long avenues of trees, that occupy such an immense extent within the walls of Rome. The scene from the Lateran, looking towards this basilica across the level common, between lines of trees, with the Campagna and mountains in the distance, with the castellated walls and the arcades of the Claudian aqueduct in the foreground, amid gardens and groves, is more than beautiful, full of memory and association." This is a picture of the past before the beauty of the spot had been "improved" away. The imposing ruins close to the basilica are a fragment of the **Sessorian palace.**

The exterior of the church is disappointing because of its barocco style. One regrets that the ancient façade and the atrium or arcaded court, with its marble seats, were cleared away by Benedict XIV.

144.—INTERIOR OF THE BASILICA—CHAPEL OF ST. HELENA.

The Nave is divided from the aisles by eight large columns of Egyptian granite; four other ancient columns are encased in plaster pilasters. The ancient mosaic pavement is in part preserved, and is probably of the thirteenth century. The horrid modern daubs that disfigure the walls in the two aisles, were executed for the present Government by a French artist in 1880.

The high altar has two columns of *breccia corallina* and two of *porta santa.* Beneath, in a large urn of green basalt, are the bodies of **SS. Anastasius and Cæsarius,** martyrs. The position of the tabernacle for the Blessed Sacrament, high up in the wall of the apse, and opening on the sacristy side, is unusual.

The splendid frescoes in the vault of the apse, representing the Finding of the Holy Cross by St. Helena, and its Recovery from the Persians by Heraclius, were painted by **Pinturicchio** in 1470. Above is a figure of our Lord in a nimbus among angels, thought to be the work of **Giotto.**

The Chapel of St. Helena.—Two passages, one on each side of the sanctuary, lead down to the subterranean chapels. The chapel to the left, enclosed by an iron screen, is dedicated to St. Gregory. Opposite it is the chapel of **St. Helena,** greatly venerated from the earliest times. This, the most ancient part of the building, was erected by her. An inscription states that the floor was strewn with *earth* brought by her *from Calvary.* The ceiling was adorned by Valentinian II with mosaic figures on a gold ground, which were restored in the sixteenth century by

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Baldassare Peruzzi. The present frescoes are by Pomerancio. Valuable paintings by **Rubens** formerly graced this sanctuary, but as they were found to be suffering from the dampness, they had to be removed. Women are allowed to enter this chapel but once a year, viz., on March 20. The privilege of saying Mass at its altar is reserved to the Pope and the Cardinal of the Holy Cross.

145.—THE BLESSING OF THE GOLDEN ROSE.

Formerly every *Lætare*, or Mid-Lent Sunday, the Holy Father came to Santa Croce to bless a golden rose, symbol of the joys of Heaven, purchased for us by the Passion of our Lord. Up to the Avignon period (1305—1377), the ceremonies were very imposing, but were greatly simplified later. The flower was of virgin gold, gemmed with diamonds, and was usually presented to some Catholic prince or princess. In 1444, Eugenius IV gave the rose to Henry VI of England. Innocent VIII sent it with a golden sceptre to James III, King of Scots. Henry VIII, Defender of the Faith, received it three times.

In 1555, Julius III sent it to Queen Mary of England. The origin of the ceremony is not known; it seems to date from the time of Leo VII (936—939). The rose is now usually blessed in the Sistine Chapel.[1]

Relics of the Basilica.—Besides the great relics of the Passion,[2] the basilica owns a rich treasury of relics, among them being (1) two of the Sacred Thorns; (2) the finger of St. Thomas, which touched our Blessed Saviour's wounds; (3) a large reliquary, said to have belonged to St. Gregory the Great, containing 213 relics, &c.

146.—MEMORABLE EVENTS AT SANTA CROCE.

In 433, **St. Sixtus III** here assembled a Council to defend himself against the slanderous accusations of Anicius Bassus, the ex-consul. The Pope's innocence was triumphantly vindi-

[1] For information on the **Golden Rose**, see *The Month*, March, 1900, p. 294.

[2] The larger Relics of the Passion preserved in Rome are:

The *Volto Santo*, or Veil of Veronica } at St. Peter's.
The Holy Lance }

The Title of the Cross
A large portion of the true Cross } at Santa Croce.
One of the Sacred Nails, and two of the Thorns }

The Holy Pillar, at S. Prassede.
The Holy Stair, near the Lateran.

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cated, and Bassus was punished by the Emperor Valentinian, all his property being confiscated. The slanderer died three months after, being assisted in his last illness, and his obsequies being performed by the holy Pope whose character he had so foully aspersed.

In 502, **St. Symmachus** here gathered a Council to screen himself from wicked accusations brought against him by Laurence, the archpriest of St. Praxedes and by the Senator Festus. His innocence was completely vindicated, and his detractors were scorned by the whole city.[1]

In 984, Benedict VII, who is buried in this basilica,[2] built the adjoining monastery for Benedictine monks.

In 1003, Sylvester II here expired at the altar while offering up the Holy Sacrifice.[3]

Innocent III (1198—1216) came barefoot to this basilica to implore the blessing of God on the Christian armies in the Holy Land.

In 1370, Urban V here established the Carthusians. Pius IV removed them to the large monastery of S. Maria degli Angeli (Baths of Diocletian); Gregory XIII gave Santa Croce to the Cistercians of S. Sabba, bequeathing their ancient monastery on the Aventine to the Collegio Germanico.

In 1872, the monastery of Santa Croce, with its valuable library, was seized by the Government, and is now used as a barrack, a few rooms being left to the monks who serve the church.

One of St. Frances of Rome's ecstasies occurred in this church.

Cardinal Manning, in his Diary (December 3, 1847), has the following note: "Went with S. John to Santa Croce, a fine spacious convent, very clean and well kept, with beautiful views upon the Alban Hills from Albano to Tivoli, Frascati in the middle. Saw **Newman** in his chamber, which looks on this view. S. John's looked on St. John Lateran. It is a Cistercian convent, and there are about fifteen brethren."[4]

[1] St. Symmachus was raised to the Papal Chair in the Lateran in 498. On the same day, Laurence, archpriest of St. Praxedes, was elected anti-Pope in St. Mary Major's. In the Council summoned by Symmachus laws were drawn up to prevent future factions at Papal elections.

[2] See No. 147.

[3] *Ibid.*

[4] Purcell, *Life of Cardinal Manning*, i. p. 363.

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147.—BENEDICT VII AND SYLVESTER II.

Benedict VII (d. 984) was buried in this church, and his epitaph may be seen near the entrance. It records his foundation of the adjoining monastery for monks, who were to sing day and night the praises of God; his charities to the poor; the misdeeds of the anti-Pope Franco (Bonifacius VII), who, with the support of the Crescentii, usurped the Holy See, imprisoned and murdered the lawful Pope Benedict VI and pillaged the treasury of St. Peter's, but in one month was ejected by the people and fled to Constantinople.[1]

Sylvester II (d. 1003), who was a Frenchman named Gerbert, died suddenly in this basilica. His enemies accused him of dabbling in necromancy, and strange stories were told about his tomb in the Lateran. Whenever one of his successors was approaching the end of his life, the bones of Sylvester were supposed to rattle in the vault, and the marble lid would be found moistened with dew. This stupid legend arose from the misinterpretation of his epitaph:

Hic locus mundi Sylvestri membra sepulti
Venturo Domino conferet ad sonitum.

The tomb was opened in 1648, when the body was found well preserved, dressed in state robes, with the tiara[2] on his head. It fell to dust when touched.[3]

148.—TRAGIC SCENES AT SANTA CROCE.

Horrible deeds occurred here in the revolution of 1849, which are related by Father Boero, S.J.,[4] who gives the testimony of eye-witnesses. A number of revolutionary soldiers came here in the May of that year, with the intention of

[1] See No. 34.

[2] The *tiara* is not mentioned until the eighth century, and then as a head-dress customarily worn in state by the Pope. It is said that Nicholas I (d. 867) was the first to wear such a pointed cap and *crown* united, and that the second circlet was added by Boniface VIII, the third by Urban V. In one of the frescoes of the underground church of S. Clemente, Pope St. Clement is represented with the tiara. In Giotto's contemporary picture of the declaration of the Jubilee of 1300, Boniface VIII is seen wearing the tiara with one crown.

[3] See No. 48.

[4] *La Revoluzione Romana al Giudizio degli imparziali*, c. 8, pp. 277, seq.

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murdering the monks, but these had timely warning and escaped. The miscreants searched the monastery, and finding three servants, whom they suspected of being lay-brothers, stabbed them to death with daggers and bayonets, then trampled on their bleeding corpses, and, in mockery of baptism, poured wine over them uttering horrible blasphemies. A fourth victim was an old man whom they murdered in the monastery yard. The sacred buildings were rifled by them, and the relics of saints desecrated.

149.—THE POPE'S GARDENS.

The wide, open space between the Lateran and Santa Croce was in mediæval times a beautiful park, with shaded avenues, which were the favourite resort of the Popes before the Avignon period. In one of these avenues **St. Francis of Assisi** is said to have had his first interview with Innocent III.[1] This first audience was not favourable. Innocent, thinking perhaps of the false poor-men of Lyons (*Vaudois* or Waldenses), whose pride and crimes still troubled the south of France, took this poor man for an importunate beggar, and sent him away without a hearing. A mysterious dream, referred to elsewhere, made him give orders that the stranger should be immediately sought out. Francis was found in the hospital of S. Antonio,[2] and was allowed to explain to the Pope the kind of life to which God was calling the Friars Minor.

Recent "improvements" have robbed this interesting spot of nearly all its former beauty. The green lawns, beautiful avenues and shady retreats have been cleared away to make room for a dull drill ground, which is lined on one side with tasteless buildings erected since 1880.

Formerly the Pope, Cardinals, and faithful came every Good Friday to venerate the **Holy Cross** at Santa Croce; and the Lenten station on that solemn day is still kept in this church, where the services are deeply impressive.

Relics of the True Cross are seldom given now except to Bishops for their pectoral crosses, and they are required to transmit the relic to their successor.

150.—CONSTANTINE THE GREAT AND ST. HELENA.

Before leaving Santa Croce, a word must be said about the Emperor Constantine and his holy mother, St. Helena.

Constantine, by the establishment of Christianity as the

[1] See No. 50. [2] See No. 152.

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dominant religion of the Empire, the foundation of Constantinople and the reorganization of the Empire, has fully earned the title of **Great.** He was particularly solicitous to make Christianity flourish. Nothing afforded him more pleasure than to hear of its constant progress, and he himself contributed towards its advancement by exhortation and example. Whilst he gloried in openly professing our holy religion, he invited by an edict all his subjects, without however forcing any one, to renounce their old superstitions and embrace the true faith which God had manifested to the world in so signal a manner. Even pagan writers bear testimony to his sterling qualities, his virtues, goodness and wisdom.

His *faults* were the postponement of baptism to the end of his life; the killing of his noble son **Crispus,** an artful calumny having led him to believe the youth guilty of an atrocious design; his encroachments upon the rights of the Church in his later years, at the instigation of the Arians.

St. Helena was a model of all Christian virtues, and her zeal and example contributed greatly to the spread of the true faith. She built more than thirty churches in Palestine.[1] She substituted Christian temples for the abominations which Hadrian had erected at the Holy Places and left an invaluable treasure to the Church in the discovery of the True Cross. Christian art, practised already in the catacombs and fostered by her, produced the basilicas of Constantine and Theodosius, the bas-reliefs on the tombs of martyrs and saints, and the mosaics which formed a characteristic feature of earlier Christian architecture.[2]

It is one of Catholic England's greatest glories to count St. Helena and Constantine among its children, St. Helena being the only daughter of King Coilus, who lived on friendly terms with the Romans and held of them his sovereignty.[3]

151.—CHURCH OF S. EUSEBIO.

Following the road that leads from Santa Croce to St. Mary Major, we come to a broad square (Piazza Vittorio Emanuele), surrounded by pretentious buildings erected in 1879-80, and originally intended as mansions for the wealthy, but now occupied almost exclusively by Jews and the humbler classes. In the open arcade round the four sides of the square are

[1] Gerbet, *Esquisse de Rome*, III. p. 349.
[2] Guggenberger, S.J., *History of the Christian Era*, vol. I. n. 39.
[3] Leland, *De Script. Britan.* p. 24.

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inferior-looking shops, most of them kept by Jews, for the children of the Ghetto established themselves in this part of Rome after the demolition of their old quarter in 1880. The enclosed gardens in the centre of the square include part of the appropriated vineyard of the Jesuit Fathers.

At the northern angle of the square is the ancient Church of **S. Eusebio,** erected on the site of the house of St. Eusebius, priest and martyr, who was put to death by the Arians in the reign of Constantius.[1] It is supposed that St. Eusebius' house, where he was martyred, is under the present church. An oratory existed here in the fifth century, and is mentioned in the Councils held by Popes Gelasius (A.D. 494) and Symmachus (A.D. 499).[2] The church was rebuilt by Pope Zachary in 750, and again by Gregory IX in 1238. Modern restorations in 1711 and 1750 have robbed the church of all its ancient and artistic features.

There is little that calls for remark in the interior. Under the high altar are the bodies of **SS. Eusebius, Orosius,**[3] and **Paulinus,** martyrs: and in the choir behind the altar are some beautifully carved stalls with inlaid work, made in 1556. Until 1711 there was an enclosed choir or "Schola Cantorum" in front of the sanctuary, like the one at S. Clemente, and the walls of the aisles were frescoed with representations of sacred subjects. These have all disappeared. The fresco on the ceiling is said to be a work of great merit

In the porch is an interesting inscription recording the consecration of the church by Gregory IX, in 1238, and the grant of an extraordinary Indulgence to all who visit the church any time from Wednesday in Holy Week to Low Sunday.[4]

Former House of Retreats at S. Eusebio. Leo XII gave the church and the adjoining residence to the Jesuit Fathers to be used as a place for Retreats for the clergy and laity. Many illustrious persons have here gone through the *Spiritual Exercises,* among them **Père Lacordaire,** who seems to have here received his vocation to the Dominican Order.

In 1873, the house and garden were seized by the Government, and this once retired and beautiful spot has degenerated into a mean and unattractive neighbourhood.

[1] *Roman Martyrology,* August 14.

[2] The Acts are signed by Paschasius and Valentinus, priests of the title (*i.e.*, parish) of St. Eusebius. In a council held by St. Gregory the Great occurs the name of Bonus, priest of St. Eusebius.

[3] He was put to death for having buried the holy martyr Eusebius.

[4] In the inscription the word *Mille* seems to have been substituted for some other word, probably *Trium.*

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The Blessing of Horses at S. Eusebio.—Since the closing of St. Anthony's Church, near St. Mary Major (about 1870), the annual blessing of horses on his feast, January 17, takes place in front of S. Eusebio. The sight is an interesting one. Few of the Roman drivers, however indifferent they may be in matters of religion, would miss this blessing. It is remarked that, though Rome is oversupplied with cabs, which from the recklessness of the drivers constitute a perpetual danger in the narrow streets, there are comparatively few accidents: a grace which is attributed to the blessing of St. Anthony.

152.—CHURCH AND HOSPITAL OF S. ANTONIO ABATE.

Following the Via Carlo Alberto towards St. Mary Major, we pass on our left the Church of **St. Vitus,** the boy-martyr, who suffered in the Colosseum.[1] The church, recently restored, is of ancient origin, being mentioned in connection with the anti-Pope Ursicinus' opposition to St. Damasus (366—384). St. Gregory the Great (590—604) made it a cardinalitial church. After many vicissitudes it was restored by Gregory XVI in 1834, and finally by Cardinal Casetta in 1900, who changed the orientation, transferring the apse and high altar to the former entrance. Close to the church is the **Arch of Gallienus** (253—260) and to the right may be seen some remains of the Servian wall. The interesting Church of **S. Antonio,**[2] on the opposite side of the street, was built or rather restored in the thirteenth century by Cardinal Capocci, and rebuilt in the fifteenth and seventeenth centuries. It was originally the **Basilica of Junius Bassus** (Consul in A.D. 317), a building used for civil purposes, and it retained till 1686 many of the splendid mosaics of the fourth century, now unfortunately destroyed.[3] Pope Simplicius (467—483) transformed this basilica of Bassus into a church dedicated to St. Andrew. In the twelfth century it was known as **S. Andreas in Piscinula,** which title was changed to **S. Antonio** when Cardinal Capocci restored the edifice (thirteenth century).

In the hospital adjoining the church **St. Francis of Assisi** was found among the poor pilgrims by the messengers of Innocent III, who came in search of him (1209).

[1] See No. 177.

[2] St. Anthony, the abbot and solitary of the Thebaid.

[3] Marucchi, *Basiliques de Rome*, p. 338, gives an illustration of these mosaics.

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To this same hospital **St. Bridget of Sweden** and her chaplain Magnus Peterson carried the poor woman suffering from the plague, whom they found lying unconscious at the door of S. Prassede.[1]

The church has been closed for many years and the convent transformed into a hospital.

Until 1870, the blessing of horses on St. Anthony's day took place in front of this church.

The **Cross** on a pedestal formed by a culverin reversed, now seen on the right of St. Mary Major, formerly stood in front of St. Anthony's Church. It is a memorial of Henry IV of France's reception into the Catholic Church, A.D. 1595.

The beautiful Corinthian column supporting a statue of our Lady in front of St. Mary Major, was brought from Constantine's basilica in the Forum, and erected here by Paul V in 1613. In the square at the apse end of the basilica is an **obelisk**, placed here at the top of the Esquiline slope by Sixtus V.. It was brought from Egypt by the Emperor Claudius, and for a long time stood at the entrance of the Mausoleum of Augustus. The street facing this obelisk is the *Via Quattro Fontane*, which leads to Via Sistina and Trinità de' Monti. The handsome **Canadian College**, built in 1888, for ecclesiastical students, stands at No. 117, Via Quattro Fontane. The students, some 30 in number, attend the lectures at the Propaganda, and have no distinctive colour in their dress, which resembles that of secular priests.

Close to the Via Quattro Fontane is the Via Firenze, where (at No. 10) the *Irish Christian Brothers* have a flourishing school. They are doing noble work in the protection of Catholic youth, whose Faith Protestant proselytising societies, supported by gold from England and America, are seeking to undermine. A similar work for Catholic girls is performed by the nuns of the *Institute of the Blessed Virgin Mary*, commonly known as the *English Ladies*. They were founded by **Mother Mary Ward** at St. Omers in 1609, and have important houses at York, Cambridge, London, &c. Their present home in Rome is at No. 5, Via Venti Settembre, opposite the War Office.

[1] **See No. 93.**

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CHAPTER VII.

To the Capitol and Forum.

153.—Via and Piazza di Ara Cœli. Le Botteghe Oscure.

The Via di Ara Cœli (the ancient Via Capitolina) leading from the Piazza del Gesù to the Capitol (*Campidoglio*), crosses the narrow street *Botteghe oscure*, where **St. Camillus de Lellis** and his companions first lived before going to S. Maria Maddalena. In the Botteghe oscure is the Church of **St. Stanislaus**, bishop and martyr,[1] and the old Polish seminary, which latter was seized by Napoleon I, and sold to a Jew of Livorno. When quiet was restored after the return of Pius VII to Rome, the Polish Bishops repurchased the seminary for a heavy sum, and, strangely enough, put it under the protection of Russia. After a few years Russia claimed the church and seminary as its own, and still holds them. The Polish students, twice driven from their old home, now occupy the former Maronite convent in the Via dei Maroniti, not far from the Fontana di Trevi.

The curious name **Botteghe oscure** was probably first used to designate the dimly-lit shops opened in the lower arcades of the ruins of the **Circus Flaminius**. This circus, built by C. Flaminius Nepos, about 221 B.C., occupied the site between the Via Capitolina and the present Palazzo Mattei, running lengthwise between the Botteghe oscure on one side, and Via Margana on the other. "Augustus filled this racecourse with water in 6 B.C., and gave the citizens a specimen of alligator-hunting, in which thirty of these monsters were killed."[2]

A little further towards the Capitol the Via di Ara Cœli passes the entrance of the *Via Margana*, where **St. Ignatius of Loyola** and **St. Francis Xavier** lived for a while near the Torre del Melangolo, and then widens into a piazza with a fountain at its lower end, beyond which may be seen the little Church of

[1] The original name of the church was *S. Salvatore in pensili*, so called from being built on the ruined arches of the Circus Flaminius.

[2] Lanciani, *Ruins of Ancient Rome*, p. 453.

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S. Venanzio, formerly known as S. Giovanni in Mercato.[1] Here St. Ignatius opened a house for catechumens and Jewish converts, which was transferred about the year 1667 to the present "Casi dei neofiti," near S. Maria ai Monti. In a house of the Piazza di Ara Cœli was opened in 1550 the first school of the Society of Jesus, which soon developed into the famous Roman College. In the process of St. Ignatius' beatification mention is made of the deposition of Giovanni Francesco Bucca, who stated that he had been a pupil at the school opened by Ignatius at the foot of the Capitol, and that over the door was written the following notice: "*School of Grammar, Humanities and Christian Doctrine. Gratis.*"

154.—THE CAPITOL (IL CAMPIDOGLIO).

The large staircase by which we ascend to the Capitol, was first opened in 1536, on occasion of Charles V's visit to Rome. The two lions at its foot are copies of two Egyptian statues now in the Capitoline Museum, which were found near S. Stefano in Cacco, and probably belonged to the ancient temple of Isis and Serapis. At the head of the ascent are colossal statues of Castor and Pollux, also trophies of imperial times.

The centre of the square is occupied by the famous bronze equestrian statue of **Marcus Aurelius,** transferred from the Lateran Piazza in 1538. It owes its preservation in mediæval times to the fact that it was supposed to be a statue of Constantine. Originally gilt, it stood in front of the Arch of Septimius Severus, and was removed to the Lateran Square by Sergius III (905—912). Despite his stoic philosophy and his many noble qualities, Marcus Aurelius was a great enemy of the Church, causing the Christians to be arraigned on the charge of Atheism (*i.e.*, rejection of the national gods) and of atrocious crimes imputed to them. The principal martyrs who suffered in this persecution were St. Polycarp, Bishop of Smyrna, St. Pothinus, the martyrs of Lyons, St. Blandina, and the Thundering Legion.

Many antique statues of priceless value, that formerly stood in the Teatro di Belvedere (Vatican) were transferred to the Capitoline Museum by order of St. Pius V.

The building in front of us (erected by Michael Angelo) fills the site of the ancient **Tabularium,** or Roll Office of the

[1] *In Mercato.* It was so called from the weekly market held here till 1477, when Sixtus IV transferred it to Piazza Navona.

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Republic and Empire. Tertullian[1] and St. Justin[2] speak of the *registration tablet of our Blessed Saviour's birth*, which was brought to Rome from Palestine and was still to be seen in the Tabularium in their day.

On the wall of this central building is a marble tablet recording the plebiscite of October, 1870, by which the Piedmontese Government sought to justify its occupation of Rome. A full history of this so-called plebiscite will be found in all the Catholic papers of the period.

155.—ST. FRANCES OF ROME AT THE CAPITOL.

The Capitol, with its memories of the Gallic siege, the watchful geese, the bravery of M. Manlius, the treachery of Tarpeia, &c., is full of historic interest. But it has also its Christian associations. We can give but one.

In 1409, Ladislas of Naples, the enemy of the Pope, having made himself master of Rome, appointed as governor of the city Count Pietro Troja. This rough and brutal soldier persecuted those Roman nobles who had remained faithful to the Pope, and among them Lorenzo Ponziani, the husband of **St. Frances of Rome**. In a skirmish between the Papal troops and those of Ladislas, commanded by Troja, Lorenzo was severely wounded and lay in his palazzo in Trastevere in a precarious state. Troja, determined to take vengeance on the Ponziani, demanded that Lorenzo's son, Giovan Battista, aged eight, should be given up into his hands, swearing revenge in case of refusal. St. Frances, alarmed for the safety of her child, not daring to tell her wounded husband, fled with the boy by narrow streets trying to escape or to find some secret hiding-place.

Suddenly she met her confessor, Don Antonio, who seeing her anguish, said: "Francesca, it is God's will that you take the child to the Capitol, and do you go into the Church of Ara Cœli." This seemed like consigning the boy to imprisonment or death. Crowds press about her, bid her turn back, tell her she is mad to surrender the child: they try even to take him from her by force, but all in vain. She waves them off, pursues her way to the Capitol, walks straight up to where the Neapolitan tyrant was standing, surrenders the child, then hurries to the Church of Ara Cœli, where, prostrate at the feet of our Lady, before her picture, she makes the sacrifice of her child, her life, of everything dear to her. Her anguish found

[1] C. Marc. iv. 19. [2] *Apolog.* i. 4.

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relief in a torrent of tears, and an inward voice bade her not be afraid.

Meanwhile the Count di Troja ordered an officer to take the boy on his horse to an appointed place; but the moment the child was placed in the saddle, no efforts of spur or whip could make the animal stir from the spot. Four successive steeds were tried with the same result. Struck with terror and dismay, the Count ordered the child to be restored to his mother.[1]

156.—ARA CŒLI.

In popular legend this mysterious name is derived from an altar said to have been erected by Augustus to the Son of God, Who had appeared to him in a vision; which vision was interpreted by the Sibyl of Tibur as a sign that the new epoch was at hand. What professes to be the original altar now stands in the transept chapel in which St. Helena is buried, and bears an inscription: *Struxit Octavianus hanc aram cœli sacra proles dum patet ei.*—("Octavian built this altar when the Offspring of Heaven appeared to him"). There is reason to believe that this inscription is of comparatively modern date. Some conjecture that the altar, which Augustus is known to have set up on the Capitol, bore some such inscription as: *Fidei Aug. Sacr.*—("Sacred to the *fides* of Augustus"). To the Romans of later ages, who had long passed under the influence of Christianity, this would be unintelligible, and would read as *Fi(lio) Dei Aug. Sacr.*—("Augustus consecrated this to the Son of God"), from which the ingenious Roman mind would have no difficulty in evolving the whole legendary story.[2]

In 591 the Church of Sancta Maria in Ara Cœli was consecrated by St. Gregory the Great under the title of **Sancta Maria in Capitolio.** In the ninth century it was served by Greek monks; in 1130 it was given to the Benedictines;[3] and finally in 1280 Innocent IV presented it to the Franciscans, who have been here ever since.

The steep marble steps leading up to the entrance were removed from the Temple of the Sun on the Quirinal, in 1348, while the Papal Court was at Avignon. It was the intention to cover the façade of the church with marbles and mosaics; and, though a beginning was made centuries ago, it was dis-

[1] Lady G. Fullerton, *Life of St. Frances of Rome*, p. 47.

[2] See the *Tablet*, March 26, 1904.

[3] The anti-Pope Anacletus, who gave the church to the Benedictines, speaks of it as *Ara Cœli.* (Gerbet, *Esquisse de Rome*, III. p. 199.)

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continued because of the troubles in Rome, and the few mosaics then placed on the wall have long since disappeared.

One of the sights of Rome is the blessing given to the people with the miraculous Bambino from the head of this flight of steps, a ceremony which will be referred to presently.

157.—INTERIOR OF ARA CŒLI.

The interior is vast, solemn, and wonderfully picturesque. Twenty-two ancient columns separate the nave from the aisles. The high altar, rich in marbles, has an ancient painting of our Lady much venerated. Raphael's famous **Madonna di Foligno**, now at the Vatican, was painted for this altar and remained here for some years.

The first chapel in the right aisle, dedicated to St. Bernardine of Siena, was decorated with frescoes by **Pinturicchio** on the occasion of the Saint's canonization in 1450. They represent the glory and miracles of **St. Bernardine**, and rank among the noblest works of the great artist. The canonization took place at St. Peter's on Whit Sunday, May 24, in presence of fourteen Cardinals, twenty-four Bishops, and more than two thousand Frati of the Observance, these latter all being entertained at the Pope's expense. All Rome flocked to Ara Cœli to see the wonderful frescoes, the greatest work of the kind yet seen in the Eternal City.

In the third chapel of the right aisle, that of the Crucifix, was buried the lady Vannozza, the intimate friend of **St. Frances of Rome**, about 1430. On the day of the funeral Frances knelt on one side of the coffin, and, in sight of all the crowd, was rapt into ecstasy. They saw her raised from the ground with a seraphic expression on her uplifted face. They heard her murmur several times, with indescribable emphasis: *Quando? Quando?* When all was over she still remained immovable, till her confessor told her to rise and go to attend the sick. She had seen the soul of Vannozza carried up to Heaven like a pure flame, enveloped in a light transparent cloud.

In the right transept there are some interesting tombs of the Savelli family belonging to the thirteenth century.

Opposite the sanctuary are two mediæval ambones, or pulpits, beautiful specimens of Cosimati thirteenth century work. The floor of the nave is paved with fragments of porphyry, serpentine, and other precious marbles. The richly-gilded ceiling was presented by the Roman Senate in 1571, in thanksgiving to our Lady for the **Victory of Lepanto.**

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158.—THE SANTO BAMBINO.

The sacristan, if asked, will unlock the shrine of the Santo Bambino, an image of the Holy Child, carved by a Franciscan at Jerusalem in the seventeenth century, out of wood taken from the Garden of Olives. The ship that brought it from Palestine was wrecked at Livorno, but the image was miraculously preserved and brought to Ara Cœli about 1647. It is greatly venerated in Rome, and frequently carried to the sick for their consolation; even miraculous cures are said to have been wrought by it. The figure is robed in silk and diamonds, and formerly had a carriage of its own, given by Prince Torlonia to convey it to the sick. The blessing given with the Santo Bambino from the head of the marble steps at Christmas time is a great event. On Christmas Day, also after Vespers of the feast of the Epiphany, the miraculous image is carried in solemn procession. An immense crowd gathers on the long flight of steps leading up to the church door and spreads out in the piazza below. The priest bearing the statue halts at the open space outside the church, which commands a distant view of St. Peter's, and blesses the city with the sacred image; heads are bared and knees bent in reverence to receive the benediction.

A famous crib is made every Christmas at this church; and throughout the octave of the feast children of tender years recite poems or little sermons on a platform in front of it. The **infant preachers**, whose ages range from four to ten years, go through their task one after another without the slightest embarrassment, emphasizing their words with graceful gestures. They tell us how they had heard the angels in the early morning, had accompanied the shepherds to the crib, and looked upon the Divine Infant; how they had told the Bambino not to cry, that they would console Him by being good, &c.

159.—SAINTS AT ARA CŒLI.

St. Frances of Rome has been already mentioned.

St. Bernardine of Siena (d. 1444), the great promoter of devotion to the Holy Name, lived for a time in this monastery. His banner of the Holy Name is among the Church's prized treasures.

St. John Capistran (d. 1456) also resided here during his stay in Rome. At the siege of Belgrade in 1455, he placed himself at the head of 3,000 Catholics, and so inspirited them

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by his words that they defeated an army of 200,000 Turks commanded by Mahomet II.

St. Didacus or **Diego of Alcala**, a Franciscan lay-brother, was infirmarian for a time in the monastery of Ara Cœli. He cured many diseases with oil from the lamp that burnt in front of our Lady's altar. In the Jubilee of 1450 he provided food (miraculously) for an immense gathering of his religious brethren.

St. Louis of Toulouse, grand-nephew of St. Louis, King of France, made his religious profession at Ara Cœli in 1296, and was consecrated Bishop of Toulouse soon after.

St. John of Marca and other Franciscan saints also occupied cells in the monastery of Ara Cœli. A place hallowed by the presence of so many great saints ought to have escaped spoliation; but alas! both monastery and cells of saints have been destroyed to make way for the statue of Victor Emmanuel.

There is a popular tradition that as the great procession of penance directed by **St. Gregory the Great** (then Pope-elect) in 590, passed through the Forum with the picture of our Lady from St. Mary Major, angels were heard singing over the Church of Ara Cœli.

St. Philip Neri was often seen praying in this church.

160.—THE MAMERTINE PRISON—CARCERE MAMERTINO.

At the left side of the central edifice on the Capitol some steps[1] lead down to the north corner of the Forum, where stood the **Temple of Concord**,[2] and to the **Carcere Mamertino.**

This terrible prison consists of two subterranean chambers or dungeons one below the other, "with only one round aperture in the centre of each vault, through which alone light, air, food, and men could pass. When the upper storey was full, we may imagine how much light and air could reach the lower. No other means of ventilation, drainage, or access existed. The walls, of large stone blocks, had rings fastened into them for securing the prisoners, but many used to be laid on the floor with their feet fastened in stocks."[3]

[1] Some remains are shown of the *Scalæ Gemoniæ*—so called from the groans of the prisoners—by which the bodies were dragged forth from the Mamertine prison to be exposed to the insults of the populace or to be thrown into the Tiber.

[2] Here Cicero delivered his fourth oration against Catiline, denouncing the conspiracy and the names of those concerned in it. Only a few fragments remain of the temple, which was built in 121 B.C.

[3] Wiseman, *Fabiola.*

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The **upper dungeon** is mentioned by Livy as having been made by Ancus Martius, the fourth King of Rome, in the year 640 B.C. It is an irregular quadrangle formed of enormous blocks of volcanic stone, fitted together without cement, dark and fearful even still, though its walls have been pierced by modern doors. An inscription on the front records that the building was restored 22 B.C.

The **lower dungeon**, a fearful *oubliette*, dark, dismal, grave-like, was called **Tullianum**, perhaps from Servius Tullius, who, according to Varro, excavated it out of the solid rock, 578 B.C.; or from *tullus*, an old Latin word for a jet of water. It is elliptical in form, nineteen feet long, ten feet wide, six and a half feet high. The vaulting is formed by the gradual projection of the side walls until they meet. Originally the only access[1] to each dungeon was by a small aperture in the centre of each vault, through which the prisoners were let down by ropes. Sallust describes it as a dark, filthy, frightful den, twelve feet under ground, walled in and covered with massive stones.

SS. Peter and Paul were cast into this lower dungeon during the persecution of Nero, A.D. 65 or 66, and are said to have lain here eight or nine months, bound with chains to the wall. It would be hard to imagine a spot more appalling at the time the Apostles entered it; the thick darkness, the fetid atmosphere, the accretions of filth, the dampness, the intense cold, the tragic associations of the place, must have made confinement in it worse than death.

According to the acts of SS. Processus and Martinianus (the authenticity of which is questioned) and to the lessons of the *Roman Breviary*, July 2, the Apostles here converted **Processus** and **Martinianus**, captains of the guard, with forty seven fellow-prisoners. There being no water wherewith to administer Baptism, St. Peter by his prayer unlocked a miraculous source which continues flowing to the present day. SS. Processus, Martinianus, and the other converts soon after won the crown of martyrdom. It is said that the first two wished to let the Apostles escape, but St. Peter knew it was not the Divine Will.

In later persecutions other martyrs were also confined here, viz., St. Hippolytus, his sister St. Paulina, St. Eusebius, St. Marcellus and others.

Above the Mamertine prison is the chapel of St. Peter in Carcere, where an ancient **miraculous Crucifix** is greatly venerated. It is said that this chapel existed in the time of St. Gregory the Great.

[1] The present stairs leading to the dungeons are modern.

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The small church that stands above this chapel is known as S. Giuseppe dei Falegnami, and belongs to the Guild of Carpenters. On the balcony in front of the entrance, Pope Pius IX made one of his last addresses to the Roman people before the Italian occupation of Rome in 1870.

161.—CHURCH OF S. MARTINA IN FORO.

Close to the Mamertine prison is the handsome Church of St. Martina, built originally in the sixth century on the ruins of the **Secretarium Senatus.** It was restored by Alexander IV, in 1256, and rebuilt by Cardinal Francesco Barberini, nephew of Urban VIII, from the designs of Pietro da Cortona, A.D. 1634.

St. Martina was a Roman maiden of illustrious birth, distinguished for her charity to the poor. In the persecution of Alexander Severus she suffered a cruel martyrdom, being scourged, torn with iron hooks, exposed to wild beasts in the amphitheatre, and finally beheaded. Her body was discovered here at the rebuilding of the church in 1634, together with the remains of the martyrs SS. Concordius and Epiphanius, and all three were enclosed by Urban VIII in the magnificent bronze shrine which is in the crypt under the high altar. The city of Rome regards her as one of its special patrons.

The church is in the form of a Greek cross, and is adorned with columns and pilasters. The marble statue of the Saint seen under the high altar is much admired. The beautiful chapel of the **crypt** (which should be visited), was also designed by Pietro da Cortona as a receptacle for the shrine of the Saint. At the foot of the crypt stair, on the left, is the tomb of the martyr *St. Gaudentius*, supposed, from certain obscure words of the inscription, to have been the architect of the Colosseum.[1]

In the Middle Ages, the Pope here blessed candles on Candlemas day (February 2), and distributed them at the door of this church ; a procession was then formed from the neighbouring Church of S. Adriano, which, after passing through the Forum, ascended the Esquiline to St. Mary Major.

162.—S. ADRIANO IN FORO.

This ancient church, served since 1589 by the Religious of the Spanish Order of Mercy,[2] was built in the fifth or sixth

[1] Armellini (Notes to *Fabiola*, p. 476) says that this inscription is a forgery of the seventeenth century.

[2] On this Order see Alban Butler, *Lives of the Saints*, January 23.

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century on the ruins of the ancient **Curia** or Senate house. It is dedicated to St. Adrian, an officer of the Roman army, who, converted by witnessing the constancy of the martyrs, himself won the crown of martyrdom at Nicomedia about A.D. 306. His relics were brought to Rome in the eighth century, and Pope Adrian I (772—795), in honour of this, his patron saint, made rich grants of lands, vineyards, &c., to this church.

An inscription of the thirteenth century informs us that Gregory IX restored the church in 1228, on which occasion the relics of **St. Adrian,** and the bodies of **SS. Marius and Martha,** together with those of the **three Hebrew Children** of Babylon,[1] were discovered under the altar.

In 1213, the bodies of **St. Flavia Domitilla** and of **SS. Nereus and Achilleus** were translated to this church from their ancient resting-place on the Via Appia. At the restoration of the high altar by Cardinal Cusano in 1590, these bodies were discovered, together with those of SS. Marius, Martha, Papias and Maurus. The Cardinal, who was the spiritual son of St. Philip Neri, obtained the Pope's leave to translate the relics of SS. Papias and Maurus to St. Philip's new church, S. Maria in Vallicella. The translation took place with extraordinary solemnity, St. Philip being almost beside himself with joy.[2]

In 1596, Cardinal Baronius obtained Clement VIII's leave to transfer the remains of St. Domitilla, SS. Nereus and Achilleus to the ancient church of the two latter Saints recently restored by him on the Via Appia.

In the annual mediæval procession, when the celebrated picture of our Lord, "Acheiropita" (preserved in the chapel Sancta Sanctorum near the Lateran) was carried through the streets and through the Forum, it was put down in front of the Church of S. Adriano, and its feet were washed with basil.

163.—FORUM OF AUGUSTUS—TEMPLE OF MARS ULTOR.

The Via Bonnella, between S. Adriano and S. Martina, leads to the remains of the **Forum of Augustus,** and the arch known as **Arco dei Pantani.** Three large fluted Corinthian columns, and part of the right wall of the cella, are all that remain of the great temple of **Mars Ultor,** before which **St. Felicitas and her seven sons** were invited to sacrifice to the false deities. Pliny

[1] The tradition concerning the translation of their remains to Rome is very ancient.

[2] Piazza, *Emerologio Sacro*, vol. i. p. 156.

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praises this temple as one of the most beautiful and perfect works of man ever seen on earth, and places it on the same level with the Forum and temple of Peace, and with the basilica Aemilia.[1]

Following the road beneath the Capitol to the side of the Forum that lies below the Palatine, we pass

(A) On our *left*

(*a*) The **Arch of Septimius Severus,** erected by the Senate in A.D. 205, adorned with bas-reliefs relating the victories of that Emperor in the East, and his entry into Babylon. Crowning the arch was formerly a large bronze group representing a car drawn by six horses abreast, with figures of Severus and his two sons, Caracalla and Geta. Caracalla slew his brother Geta in his mother's arms, and erased Geta's name from the inscription over this arch.

(*b*) The **Umbilicus Romæ,** from which distances within the city were measured.

(*c*) The **Milliarium Aureum,** from which the distance to each of the chief towns upon the roads radiating from the gates of Rome was measured.

(*d*) The ancient **rostra,** both of the Republic and of the Empire.

(*e*) The remains of the **Temple of Saturn,** consisting of eight Ionic columns with architrave. Originally built by Tarquinius Superbus, it was restored by Augustus, and again by Diocletian.

(B) On our *right* we pass

(*a*) The **Temple of Concord,** founded by Camillus, 367 B.C., where Cicero pronounced his orations against Catiline before the Senate. Only the *podium*, with a pavement of coloured marbles, remains.

(*b*) The three beautiful columns of the **Temple of Vespasian,** which was restored by Septimius Severus.

(*c*) The **Porticus Deorum Consentium,** a low range of columns erected in A.D. 367 by Vettius Agorius Prœtextatus, as a last expiring effort to revive paganism.[2]

Looking down over the low wall on our left, just after we have passed the temple of Saturn, we see a small marble column marking the site of the mediæval Church of **S. Maria in Foro.** "The remains of this ancient church, discovered partly in 1871, partly in 1881, were not treated well, so that of a neat edifice with apse, nave, aisles, side and front door, traces

[1] See Lanciani, *Ruins of Ancient Rome*, p. 306.

[2] *Ibid.* p. 295. On the abolition of pagan worship, see *Ibid.* p. 241.

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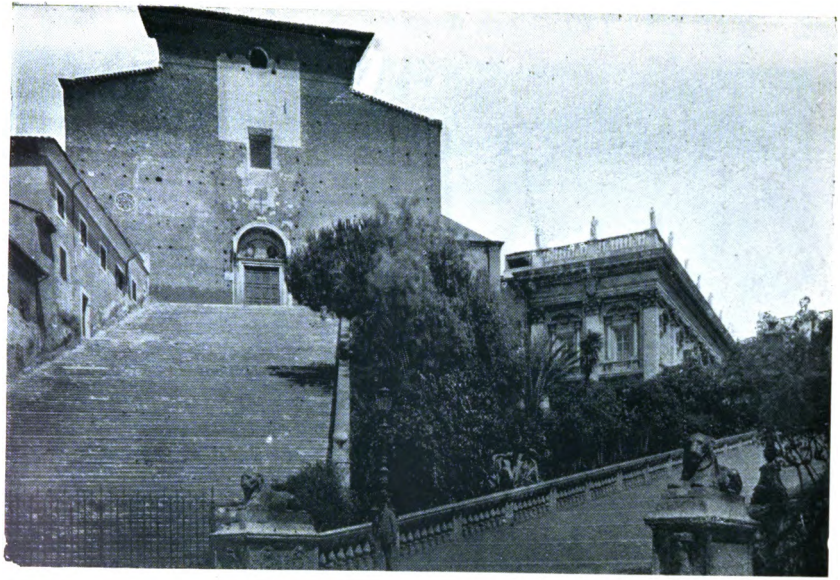

Ara Cœli. (Chap. VII, No. 156.)

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The Roman Forum. (Chap. VII, No. 164.)

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of fresco paintings, and considerable remains of the work of Roman *marmorarii* of the eighth and ninth centuries, only one column is left standing *in situ*."[1]

164.—THE ROMAN FORUM—ST. GREGORY THE GREAT AND THE THREE SAXON YOUTHS.

The present entrance to the Forum is on the south side, not far from the temple of Augustus.

The Forum, the very heart of Rome, the spot round which centred so many world-stirring events for a period of a thousand years, is now a scene of desolation; its temples are fallen, its pagan sanctuaries have crumbled into dust; its basilicas, colonnades, rostra, monuments lie scattered on the ground, which is cumbered with heaps of broken shafts, fragments of marble capitals and cornices, and masses of shapeless brick work; only here and there a few shattered porticoes are left, helping us to form some imperfect idea of what this great centre of the civic life of ancient Rome was in the flourishing days of the Empire.

St. Fulgentius, of Carthage, who came to visit the tombs of the Apostles in A.D. 500, happened to pass through the Forum at the time when Theodoric, then King of Italy, seated on a high throne adorned with regal splendour, was receiving the homage of the Senate. The sight of all the grandeur and magnificence there displayed made such an impression on the Saint that he exclaimed: "Ah, how beautiful must be the heavenly Jerusalem, if earthly Rome is so glorious! What honour, glory and joy will God bestow on the Saints in Heaven, since here, in this perishable life, He clothes with such splendour the lovers and admirers of vanity!"[2]

English pilgrims, on entering the Forum, will be reminded of the story told by St. Bede the Venerable of **St. Gregory the Great** and the **three Saxon youths,** which is thus related by Abbot Snow in his Life of the Saint.[3]

Passing through the Forum one day, St. Gregory, then Prior of S. Andrea on the Cœlian, after his resignation of the high office of City Prætor or chief magistrate, saw three youthful slaves exposed for sale. Loose tunics but partially concealed their lithe forms and shapely limbs; light, flaxen hair hung down their shoulders, and their blue eyes, restless

[1] *Ibid.* p. 277.

[2] "Si hæc fiunt in stabulo, quid erit in palatio!" (Alban Butler, *Lives of the Saints*, January 1.)

[3] Chap. ii. p. 41.

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in their fair, fresh faces, glanced, half-defiantly, half-timidly, at the inquisitive crowd. Gregory drew near, and struck with their beauty and grace, asked the dealer whence they came.

"From Britain."

"Are the people there Christian or still in pagan darkness?"

"Still pagan," said the merchant.

"Ah, what a pity," replied Gregory, "that the author of Darkness owns such fair faces, and that, with such wondrous grace of form they should lack inward grace."

When asked the name of their nation, the dealer replied that they were Angles.

"True," said Gregory, "for they have angelic faces, and should be co-heirs with the angels in Heaven. What is the name of the province whence they come?"

"Deira."

"Yes; *de ira*, snatched from ire and called to the mercy of Christ. Who is their King?"

"Alla."

"Alleluia, the praise of God must be sung in those parts."

The story illustrates the playful humour of Gregory and his cheerfulness. This incident led to his undertaking the conversion of England.

As the Saint, when Pope, greatly interested himself in the ransom of slaves,[1] it is not improbable that he procured the liberty of these three youths, and trained them in his monastery of S. Andrea (S. Gregorio) to become future apostles of their country.

165.—THE BASILICA JULIA IN THE FORUM—THE MARTYRS OF ROME.

The side of the Forum just below the entrance is occupied for a considerable extent by the disinterred remains of the **Basilica Julia**, begun by Julius Cæsar and finished by Augustus. As the first Christian churches were built on the plan of the Roman basilicas, it is interesting to see the outline of one of these edifices here presented to us.

The typical plan was an oblong rectangle with a broad central nave separated from two side aisles by rows of columns. Over the aisles were galleries. At the extremity of the building furthest from the chief entrance was a *raised tribune*, where sat the Roman Prætor or judge with his assessors, and which, in the adaptation, became the **sanctuary** of the Christian church.

[1] Snow, *St. Gregory*, p. 204.

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This tribune usually constituted an apse of the width of the nave, projecting from the main body of the building and covered with a semi-circular vault. The Christian **high altar,** which replaced the throne of the Roman Prætor, stood in the centre of the chord of this apse. The basilica served the purpose of a hall of justice or law court, and the bar at which the criminal was arraigned was known as the *Cancelli*, whence the Christian word **Chancel.** The word **Basilica,** in ecclesiastical language, now denotes one of the greater and specially privileged churches of Rome. There are five major or patriarchal basilicas (viz., St. John Lateran, St. Peter's, St. Mary Major, S. Lorenzo and Santa Croce), and eight minor ones.

How many martyrs must have stood on the pavement of the basilica before us, to be examined by the City Prætor and his assessors, and to receive their sentence! We shall have occasion later to follow in the footsteps of the martyrs in Rome; meanwhile we may briefly mention:

1. That they were arraigned before the Prætor (chief magistrate) or one of his representatives in a Court of Justice, that is, in one of the basilicas, or in one of the tribunals.[1]

2. That on receiving their sentence they were cast into some frightful dungeon like the Carcere Mamertino, or the subterranean vaults under the Vicolo del Ghettarello, or under the little Church of S. Pantaleo in the Via del Colosseo: having been probably detained in prison for months before their trial.

3. That on the day of their martyrdom they were led in chains to the *Lacus Pastoris*, somewhere between the Church of St. Peter's Chains and the Colosseum, where a public herald, taking his place on the *Lapis sceleratus*, read aloud their names, offence and sentence.

4. That they were then pitilessly scourged, racked, and tortured in some spot near the Forum, possibly where the little Church **S. Maria in Macello Martyrum** now stands, its name recalling the cruelty exercised on the martyrs.

5. That finally they were led to the Colosseum, or one of the other amphitheatres, to be exposed to the wild beasts and savagery of the gladiators; or were dragged outside the city to the second or third milestone to be dispatched with the sword or buried alive in the sand pits.

6. Others were tied up in sacks and thrown into the Tiber,

[1] The usual Court of Justice, where very many of the martyrs were arraigned and tortured, is thought to have occupied the site on which the Church of *S. Maria in Macello Martyrum* now stands, near the foot of the Via Cavour

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or fastened to a tree and shot at with arrows; or roasted on the heated bars of a gridiron; or beaten to death with clubs.

The different modes of torture are depicted with terrible realism in the frescoes of S. Stefano Rotondo.

166.—S. MARIA ANTIQUA, THE ANCIENT BASILICA RECENTLY DISCOVERED IN THE FORUM.

In 1900, the Church of S. Maria Liberatrice, which stood just above the House of the Vestals (*Atrium Vestæ*) was taken down, and beneath it, serving as its foundation, were found the splendid remains of a Christian basilica that was already spoken of as "old," *antiqua*, in the seventh century.

It is adorned with frescoes of the Crucifixion, our Lady and the Divine Child, Angels and Saints, which are extremely interesting, but unfortunately are beginning to fade from exposure to the air. The church is built in a part of Diocletian's palace at the foot of the Palatine, and has on its front an atrium, or open portico. The interior has a nave and two aisles divided by grey granite columns, the end or sanctuary wall having the usual apse formation. The frescoes are evidence of the great antiquity of the church, some of them in the purest Byzantine style, belonging, perhaps, to the sixth century or time of Justinian. On December 21, 1900, the discovery of an inscription at the altar end of the left aisle settled the name of the church as **S. Maria Antiqua.** One of the frescoes represents an ecclesiastic presenting a model of the church to our Lady, beneath him being the inscription in the ungrammatical Latin of the time: *Theodotus primocerius defensorum et dispensatore Sanctæ Dei Genetricis semperque Virgo Marie qui appellatur antiqua.* This Theodotus is thought to be the uncle of Pope Adrian I, who, as we are told in the "Book of the Popes" (*Liber Pontificalis*), began life as an official in the Byzantine Government, and afterwards held a high office in the Church.

The same *Liber Pontificalis* informs us that John VII (705—707), decorated **S. Maria Antiqua** with paintings, the reason, no doubt, being that by the construction of the Papal residence close by, it had become a Papal chapel. After the ninth century the name disappears. It would seem that the church and Papal palace were destroyed, buried beneath the ruined buildings that fell from the Palatine. Near the entrance portico are the remains of a chapel dedicated to the Forty Martyrs of Sebaste.

Adjoining the Church of *S. Maria Antiqua* are the

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ruins of the **Temple of Augustus**, the Emperor during whose reign our Blessed Saviour was born. It was exceedingly rich in pagan times, was plundered by the barbarians, and its ruined remains were converted into a Greek monastery in the ninth or tenth century. Later on it was used as a convent by some recluses, *i.e.*, a community of religious women who shut themselves up in their cells and lived dead to the world: but the malaria arising from the stagnant waters of this part of the Forum (the *cloacæ*, or drains being choked with rubbish) was so fatal to the nuns that the place was finally abandoned.

167.—ATRIUM VESTÆ—HOUSE OF THE VESTALS.

This interesting building was discovered in 1883. Some of the rooms have splendid pavements of many coloured marbles arranged in geometrical figures. Round the **Atrium**, or large open peristyle, were porticoes paved with mosaic and separated from the open space by pillars of *cipollino* resting on low parapet walls. Between these pillars stood the statues of the **Vestales Maximæ**, resting upon pedestals, whereon were carved eulogistic inscriptions recording the virtues of these High Priestesses. Many of these statues and inscriptions may still be seen, and very interesting is one inscription, from which the name of the Vestal has been erased, perhaps because she became a **Christian.** In such a case, the sentence of the College of Vestals would be *damnatio memoriæ*, or "condemnation to oblivion." Prudentius, in fact, speaks of a Vestal named **Claudia,** who became a Christian, was the glory of the Roman Church, and frequently resorted to the basilica of S. Lorenzo.[2]

With St. Ambrose,[3] we may contrast these Vestal virgins with the virgins of the Christian Church. 1. The Vestals were chosen by the High Priest when children, and forced to lead a life of virginity for thirty years, under threats of the most terrible punishment.[4] Christian virgins voluntarily embrace the state of virginity, and that for life, from purely supernatural motives.

[1] Grisar, *I Papi del medio Evo*, vol. i. p. 25.

[2] On the Vestals, their number, their duties, their privileges, the Palladium they guarded, the penalty they suffered if convicted of unchastity, see Gerbet, *Esquisse de Rome Chrétienne*, iii. pp. 5—19.

[3] *Ad Valentinianum imp.* n. ii.; Migne, *P.L.*, xvi. p. 975.

[4] The penalty of unfaithfulness was to be buried alive. One of the head Vestals suffered this punishment on a false charge trumped up by Domitian.

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2. The Vestals were compensated for this sacrifice forced on them by immense riches and extraordinary privileges. Christian virgins profess poverty as well as chastity, and are lured by no hope of earthly honour or gain.

3. The Vestals went through the city in imperial state, robed in cloaks of purple, seated on luxurious chairs, borne on the shoulders of attendants and followed by a long retinue of slaves. They had a place of honour assigned them at the gladiatorial shows in the Colosseum and at the imperial banquets. How poor, hidden, self-denying, and persecuted are the virgins of the Christian Church!

4. These Pagan virgins were only a handful in number and were released from their obligations after a certain number of years; but of this permission they rarely availed themselves, as their privileges and power exceeded those of any Roman matron. Christian virgins form a whole population and bind themselves to seek no release from their self-imposed obligations of poverty, chastity, obedience.

The last of the Vestals (A.D. 364) mentioned by the Pagan writer Zozimus, presents a sorry figure, as old, withered, fretful, she comes into the Forum and, wandering among its now deserted shrines and broken monuments, sees Serena, the wife of Stilicho, removing a gold necklace from a pagan statue to put it on her own statue; the aged priestess, seized with a paroxysm of rage, heaps horrible imprecations on the head of the spoiler.[1]

On November 8, 1883, a remarkable find of 828 *Anglo-Saxon coins* was made under a mediæval house built within the north-east corner of the Atrium. They belong to the reigns of Alfred, Athelstan, Edmund, Anlaf, &c., and are supposed to have been an offering of Peter's Pence intended for the Pope, and to have been hidden during some tumult in the city. They may be seen in the Museum delle Terme, behind S. Maria degli Angeli.

168.—THE VIA SACRA—PAGAN MONUMENTS CONVERTED INTO CHRISTIAN CHURCHES.

The Via Sacra, with its classical memories, has also its Christian associations, for it was here that **St. Paul**, a prisoner, after his long journey was given up by Julius to Afranius Burrhus, the Pretorian Prefect, whose official duty it was to keep in custody all accused persons reserved for trial by the Emperor. Here, also, **St. Peter** by his prayer, frustrated the display of diabolical power by Simon Magus. It is probable,

[1] Grisar, *I Papi del medio Evo*, vol. i. pp. 25, 26.

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too, that many martyrs were led along the Via Sacra to the Colosseum.

Lanciani[1] gives the following list of pagan edifices in or near the Forum converted into Christian churches:

1. The **Colosseum** had many churches and oratories, four dedicated to our Saviour, one to St. James, one to St. Agatha, one to SS. Abdon and Sennen (the latter at the foot of the Colossus of the Sun), besides other chapels which were in the amphitheatre itself.

2. **Church of St. Peter,** where now stands S. Francesca, called also S. Maria Nuova, on the ruins of the temple of Venus and Rome.

3. **S. Cæsarius in Palatio,** on the opposite side of the Via Sacra under the Palatine; the apse and nave may still be traced. The images of the Byzantine Emperors were kept here during their reign. St. Saba, junior, died in the monastery adjoining this church in 991.

4. **Basilica of Constantine.** Nibby found here traces of religious paintings.[2]

5. **Templum Sacræ Urbis,** and the heroön of Romulus, son of Maxentius, converted into the Church of SS. Cosmas and Damian.

6. **Temple of Antoninus and Faustina,** now the Church of S. Lorenzo in Miranda.

7. **Temple of Janus Quarifrons** became the Church of St. Dionysius, now destroyed.

8. **Hall of the Senate** (Curia Romana) now the Church of S. Adriano.

9. **Offices of the Senate,** the present Church of S. Martina.

10. **Mamertine Prison,** the Oratory of St. Peter.

11. **Temple of Concord,** Church of SS. Sergius and Bacchus, now destroyed.

12. **Temple of Saturn,** Church of S. Salvatore in ærario.

13. **Basilica Julia,** Church of S. Maria in Foro.

14. **Templum divi Augusti,** Church of S. Maria Antiqua.

169.—ANCIENT CHURCH OF ST. PETER IN THE FORUM[3]—ST. PETER AND SIMON MAGUS.

According to St. Jerome and Eusebius, Providence led St. Peter to Rome, not only to establish a centre of the Church there, but to unmask the frauds and impostures of Simon

[1] *Pagan and Christian Rome*, p. 160.
[2] Lanciani, *Ruins of Ancient Rome*, p. 206.
[3] No. 2 in the list just given.

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Magus. St. Ambrose, St. Justin, St. Cyril of Jerusalem, St. Augustine, and others, relate the story of Simon's discomfiture at the prayer of St. Peter, which is said to have happened about A.D. 54.[1]

Simon had succeeded in ingratiating himself with the young Emperor Nero, who seems to have had a morbid craving to learn the secrets of the black art. The magician had promised the Emperor and people that he would fly in the air, borne up by angels, and so rival the Ascension of Christ. On the appointed day the Emperor and people assembled in the Forum, and among the crowd stood St. Peter, fearing the effect on the newly-converted Christians of this display of diabolical power. Suddenly Simon rose in the air, as if miraculously, and at once St. Peter fell on his knees beseeching our Lord to stop this scandalous mockery of the mystery of His Ascension. At the prayer of the Apostle the diabolical power was broken and Simon was dashed headlong to the ground, staining with his blood the balcony on which the Emperor was seated. A few days later he died raving with pain and despair.

The story is confirmed by two pagan writers, Suetonius and Dion Chrysostomus, though they do not give Simon's name.

An oratory to St. Peter was built on the spot (upon the ruins of Hadrian's temple of Venus) in the fourth or fifth century, and lasted till 850, when it was replaced by the Church of S. Maria Nuova, now called S. Francesca.[2] A stone taken from the **Via Sacra**, with two holes, said to be the impression of St. Peter's knees, is preserved in this church. Some think the stone was taken from a level later than that of St. Peter's time.

170.—S. FRANCESCA, ALSO CALLED S. MARIA NUOVA.

As was just stated, this church replaced the ancient oratory of St. Peter, being built by St. Leo IV in 850, and consecrated by St. Nicholas I in 860.

Its name was changed from S. Maria Nuova to S. Francesca after this Saint's canonization in 1608.

In 1216 it was destroyed by fire, the only part escaping being the tribune (sanctuary) with its mosaics and the ancient picture of our Lady, which for a time was transferred to S. Adriano. Honorius III restored the church in 1220, and

[1] Concerning Simon Magus, see *The Month*, 1874, pp. 466 seq.

[2] S. Maria Nuova (Nova) was built to replace S. Maria Antiqua, which was buried beneath ruins falling from the Palatine in the ninth century.

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Paul V reduced it to its present form in 1615. The campanile, one of the finest in Rome, is of the thirteenth century.

A most striking object on advancing up the nave is the tomb of St. Frances (Francesca) of Rome, a splendid monument rich in bronzes, marbles, jasper and other precious stones, which was made in 1640, at the expense of Donna Agata Pamfili, sister of Innocent X, herself an Oblate of Tor de' Specchi, *i.e.*, a member of the congregation of religious women founded by St. Frances. The beautiful marble figure of the Saint is by Bernini.

Above the high altar is the ancient picture of our Lady above referred to. It was brought from Troy by Angelo Frangipane in 1100. The tribune has some remarkable mosaics of the time of St. Nicholas I, A.D. 862.

In the wall of the right transept is the stone mentioned above as retaining, according to popular tradition, the impression of St. Peter's knees. In the same transept is the tomb of Pope Gregory XI, who died in 1378. A bas-relief represents his returning to Rome from Avignon in 1377, after the Papal Court had been absent from Rome for seventy-two years. St. Catherine of Siena is shown conducting the Pope back to the Eternal City.

In the left transept is a handsome marble ciborium in the style of Mino da Fiesole.

The church is chiefly interesting because of its association with **St. Frances of Rome**, foundress of the **Oblates of Tor de' Specchi**, one of the Saints whose memory is held in special benediction by the Roman people. She was born in 1384, and baptized at S. Agnese in Piazza Navona. Her mother, Isabella de' Roffredeschi, being very devout, took her child with her in her daily visits to one or other of the Roman churches. This Church of S. Maria Nuova in the Forum was served at the time, and is still, by Olivetan monks or White Benedictines.[1] To one of them, named Don Antonio di Monte Savello, Isabella entrusted the spiritual direction of her daughter. He continued to be her director for over thirty years. Every Wednesday the little maiden came here to him to confession, and consulted him about all her acts of piety and mortification. She died in 1440 and was canonized in 1608. She had been a saint from childhood, and at her death the popular emotion was indescribable; her name was heard, her intercession invoked in every street, every piazza, every corner of the Eternal City. One of

[1] This is the traditional centre of the Olivetans (Congregation of Mount Olivet), but as usual only a tiny portion of their former abbey has been left to the monks.

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the most remarkable characteristics of her life is that for thirty years she enjoyed the *visible presence of her angel guardian.*

The historic monastery of the Olivetan monks attached to this church was appropriated by the Government about 1872, and has been recently converted into a museum, where all the sculptural and antiquarian remains found in the Roman Forum will be placed.

171.—ARCH OF TITUS—THE FLAVIAN EMPERORS AND CHRISTIANITY.

Near the Church of S. Francesca is the **Arch of Titus,** a noble monument of Pentelic marble, splendidly preserved. One of the bas-reliefs represents a triumphal march with Jewish captives and soldiers bearing the *Golden table*, the *seven-branched candlestick*, two censers, and other spoils of the Temple of Jerusalem. Josephus describes these sacred spoils as brought to Rome by Titus. Vespasian placed them in his Temple of Peace (behind SS. Cosma e Damiano). Genseric seized the sacred treasures and shipped them to Carthage.

The **Flavian** Emperors were Vespasian, Titus, and Domitian.

Flavius Vespasian (69—79), was proclaimed Emperor by the powerful army in the East under his command. Leaving the siege of Jerusalem to his son Titus, he went to Alexandria to take possession of Egypt, and thence returned to Rome. Jerusalem fell in A.D. 70, a million Jews perishing in the siege. Vespasian was humane, pacific, not unfriendly to the Christians; he reformed many flagrant abuses, and beautified Rome by magnificent buildings, viz., the Colosseum and Capitol. His elder brother, **Titus Flavius Sabinus,** most probably a Christian, had a son who was a saint and martyr, viz., **St. Flavius Clemens,** the Consul, put to death by his cousin, the Emperor Domitian. Flavius Clemens had married **St. Flavia Domitilla** the elder, and their two sons, the younger **Vespasian** and **Domitian,** were destined by Domitian as his successors, till he found out they were Christians.[1] After their father's martyrdom and the exile of their mother, they disappear from history, and it is probable they were also put to death by Domitian, on account of their religion.

Titus, son of Vespasian, and cousin of St. Flavius Clemens

[1] Quintilian was their tutor and dedicated to them the fourth book of his *Institutiones*. *St. Flavia Domitilla* the younger, was their cousin, and the two martyrs *SS. Nereus and Achilleus* were in the service of the family.

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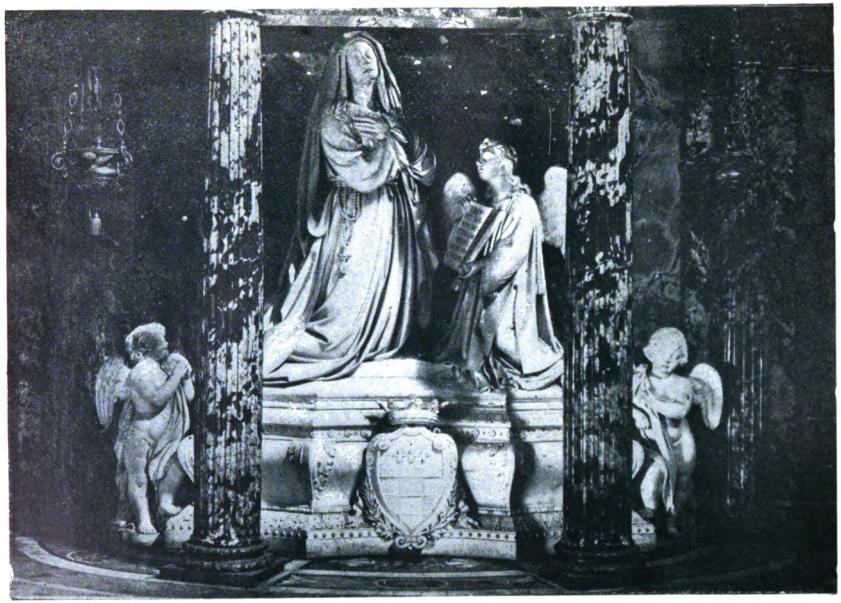

Tomb of St. Frances of Rome. (Chap. VII, No. 170.)

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The Colosseum. (Chap. VIII, No. 176.)

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began his reign in 79. He was even more humane and pacific than his father, and so beloved by his subjects that he was styled "the delight of mankind." His short reign of seventeen months was saddened by three public calamities: the eruption of Mount Vesuvius, the plague, and a great fire in Rome (A.D. 80) which lasted three days and three nights. Among the buildings in the Campus Martius destroyed by the fire were the Diribitorium, the temple of Isis and Serapis, the Saepta Julia, the Admiralty, the baths of Agrippa near the Pantheon.

Domitian (81—96), Titus' brother, turned out a second Nero: he had all the vices of Nero, with his hatred of Christianity. Under this tyrant began the *second great persecution* against the Church, the principal victims being *St. John the Apostle*, immersed in a cauldron of boiling oil, *St. Flavius Clemens*, *St. Flavia Domitilla* the elder, *St. Flavia Domitilla* the younger, both driven into exile, *SS. Nereus and Achilleus*. Domitian was murdered by the freedmen of his palace.

172.—SS. COSMA E DAMIANO.

The approach to this ancient church is by a side street near the Forum end of the Via Cavour. It was originally the *Templum Almæ Urbis*, where the archives of the Censor, the municipal plans, and registration lists were probably kept.[1] Adjoining it, and forming part of the present church is a circular temple (heroön) erected by the Emperor Maxentius to his son Romulus. The two temples were transformed into a church by Pope St. Felix IV in 528, and dedicated to SS. Cosmas and Damian, martyrs, who suffered at Ægea in the persecution of Diocletian. These two Saints were physicians by profession and exercised their art out of charity.

In 780 the church was restored by Adrian I. In 1633 the floor, being considerably beneath the level of the soil, made the church damp and unhealthy; Urban VIII raised the level of the floor so as to be even with the ground outside, and thus an upper and lower church were formed, beneath the latter being the ancient crypt.

The high altar has an ancient picture of our Lady, venerated since the time of St. Gregory the Great. The splendid **mosaics** of the Tribune vault, the work of St. Felix IV in 528, are among

[1] The *Forma Urbis*, or plan of the city engraved on marble, remained until mediæval times immured in the walls of this church. Many fragments of it may still be seen in the Capitoline Museum.

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the finest in Rome. They should be seen in the morning light.

Adjoining the church is a round vestibule which serves as an extension of the nave; it is the upper part of the temple of Romulus, mentioned above.

The lower church has an ancient altar, some remains of side chapels, some frescoes badly injured by the damp, and an ancient pavement.

Lower still in the crypt is St. Felix's well, and near it the spot where the bodies of **SS. Marcus, Marcellianus, Tranquillinus, Felix II,** and **Victor** were discovered in 1582.[1] The history of the first three Saints is familiar to readers of Cardinal Wiseman's *Fabiola.*

1. **St. Sebastian's converts and martyr-friends.**—*SS. Marcus and Marcellianus,* when under sentence of death, appeared to be in danger of being shaken in their faith by the tears of their friends. Sebastian, seeing this, stepped in, and with burning words encouraged them to constancy.

2. *St. Zoë,* wife of *St. Nicostratus,* master of the rolls, was cured of a palsy in the tongue by Sebastian. She and her husband were converted. Soon after her husband's martyrdom, she was arrested while praying at St. Peter's tomb, and put to a cruel death.

3. *St. Tranquillinus,* father of SS. Marcus and Marcellianus, was converted by Sebastian after witnessing the wonderful endurance of St. Zoë. While praying at St. Paul's tomb he was seized and stoned to death. The mother also of SS. Marcus and Marcellianus was converted.

4. *St. Claudius,* the jailer, and sixteen other prisoners were converted: also *Chromatius,* the Governor of Rome, and his son *St. Tiburtius.*

5. *St. Castulus,* a Christian officer of the court, in whose apartments within the imperial palace Pope St. Caius lay hid, was also a friend of Sebastian. He and Tiburtius were betrayed by a false brother, and cruelly martyred.

173.—SHRINES OF SAINTS, RELIGIOUS MEMORIES.

Besides the bodies of SS. Cosmas and Damian, placed here by St. Gregory the Great, the church possesses those of St. Felix II, SS. Marcus, Marcellianus, Tranquillinus, Victor, Anthemius, Leontius, and Euprepius, martyrs; the last three

[1] See *Roman Martyrology,* July 29.

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being enshrined in a vase of porphyry in the chapel of the Crucifix.

In the great procession of penance prescribed by St. Gregory the Great (Pope-elect) during the pestilence of 590, the clerics started from this church.

Gregory IV (828—844) is said to have here hidden himself when elected Pope against his will.

The church is served by priests of the Third Order of St. Francis, known as *Frati Bigii*, who also have the Church of St. John at the Latin Gate.

So many bodies of martyrs impart a special sacredness to this church, and remind us of what is told of St. Francis de Sales, that while the sight of the pompous remains of ancient Rome gave him a feeling of contempt for worldly grandeur, the tombs of the martyrs drew everywhere tears of devotion from his eyes.

174.—S. LORENZO IN MIRANDA—S. MARIA IN MACELLO MARTYRUM.

The first church was originally the temple of *Antoninus and Faustina*, the magnificent portico and frieze of which are so well preserved. The date of its transformation into a church is unknown, and it is doubtful if any mention of it as a church occurs before 1377. It belongs to the guild or confraternity of apothecaries, and has little inside that calls for special notice. The name **Miranda** is thought to have been that of some benefactress in the middle ages, and not to be due to the wonderful monuments of the Forum, as has been supposed.

Not far off, in the Via Alessandrina, stands the Church of **S. Maria in Macello Martyrum**, a name that can be traced to the twelfth century, and is supposed to refer to the great number of martyrs who were here scourged, racked, and subjected to other frightful tortures.[1] If we had passed the place in the days of persecution we might have seen the ghastly *equuleus* or gallows-rack erected, and some youthful martyr for the Faith extended and dislocated on it, his sides torn with hooks or scorched by iron plates; or we might have heard the sound of the heavy, lead-weighted scourges plied with pitiless brutality on aged men, tender youths, and even children. Some of these innocent victims of the Faith were hung from a beam suspended by the feet, while a fire was kindled beneath their heads, their

[1] Armellini, *Chiese di Roma*, p. 171.

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gasping lips made to receive the suffocating smoke. Others had their sides raked with cruel steel *scorpions*, and then burning torches applied to the lacerations. What a powerful grace was needed to support poor human nature in such a terrible conflict! That grace alone explains the heroic constancy of the millions of martyrs throughout the world of every age, every clime, every country, whose sufferings and death for justice' sake form one of the many convincing arguments of the divinity of the Church of Christ.

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CHAPTER VIII.

To the Colosseum and Palatine.

175.—Via dei Serpenti—St. Benedict Joseph Labre—St. John Berchmans.

From the Quirinal there is a direct road to the Colosseum by the Via della Consulta and Via dei Serpenti, crossing the Via Nazionale.

In a small house, No. 3, Via dei Serpenti, died **St. Benedict Joseph Labre**, the holy mendicant, on April 16, 1783. His favourite church was the neighbouring one of **S. Maria ai Monti**, and there, as he knelt before the Blessed Sacrament on the day mentioned, he felt that his end was near. Rising, he staggered to the church door, and unable to proceed further, sat down on the doorsteps, where his agony began. A kind friend, who happened to be passing, took compassion on him and carried him to his own house near the church, where the Saint breathed forth his pure soul to God that same evening at the early age of thirty-four years.

He was born in the diocese of Boulogne, France, in 1748, of pious parents and in easy circumstances. A saint from his childhood, his one desire was to consecrate himself to God in some austere Religious Order, and he became a novice first of the Carthusians, then of the Trappists, but in both cases was compelled to leave because of his frail constitution. In the world he resolved to lead a life of absolute poverty and severe penance; so, renouncing his home and the comforts of life, he wandered through Europe as a mendicant pilgrim from sanctuary to sanctuary, living on the scraps of food that were given him as alms, and sleeping on the bare ground. In 1777 he came to Rome, never to leave it up to the time of his death, except for an annual pilgrimage to Loreto. His time was spent in prayer in the different churches of the Holy City (chiefly in the Gesù and S. Maria ai Monti) and in works of charity to the poor, for whom he begged alms, whose children he catechized, and whom he taught by his holy example to bear with resigna-

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tion their hard lot. At night he retired for a short rest to some church porch, but more frequently to the Colosseum, where he was favoured with heavenly visions. He was canonized by Pope Leo XIII in 1881, and his shrine is placed in his favourite Church of S. Maria ai Monti. The room in which he died can be visited at No. 3, Via dei Serpenti.

On the steps of S. Maria ai Monti, where St. Benedict Joseph Labre fell into his agony, **St. John Berchmans**, the young Jesuit scholastic, preached a sermon to the people, under circumstances described by Father Goldie in his Life of the Saint.[1] The church stands in a poor and thickly populated quarter of the city. The young Saint, accompanied by another scholastic, placed a table on or near the church steps to serve as a pulpit; but some rough men of the street, who were playing at ball, seized hold of the table, telling the two young Religious they would have none of their preaching, as they wanted to continue their game. St. John did not answer a word, but entered the church, threw himself on his knees, and after a short prayer came out again resolved to begin his discourse. His companion was timid and warned him that there would be a disturbance. "Do not be afraid," answered the Saint, "I have confidence in our Lady, and the moment I begin they will leave off their game and come and listen to me." He got on the table, and while he was saying the Hail Mary as the opening prayer, the players left their game and all gathered round to hear. When the sermon was over, the audience, deeply impressed, escorted the two young Religious back to the Roman College.

To the left of this church is the *Casa de' neofiti* (House of Catechumens), founded by St. Ignatius at *S. Giovanni in Mercato* (S. Venanzio), near the Gesù, and removed to this building in 1667. In this house lived **St. Alphonsus Liguori** during his stay in Rome in the time of Clement XIII. Had we met him in the street, without knowing him to be a saint, we should have been impressed at the sight of the holy man, as Tannoja, his biographer, describes him, "clad in an old mantle patched all over, with a cassock in the same condition. Such poverty was itself a sermon, for all knew his noble birth and were confounded to see him thus clothed like a beggar."

Opposite the Church of S. Maria ai Monti was the convent of Capuchin nuns, known as *Sepolte vive*, "buried alive," who lived entirely cut off from all communication with the outer world, spending their time in prayer, works of penance, and perpetual adoration of the Blessed Sacrament. Their convent

[1] P. 179.

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home has been razed to the ground since 1870, to make way for modern tenement houses, and the good Religious have been compelled to seek shelter elsewhere.

Near the same church is a piazza with a fountain, and on one side of the square will be noticed the new Ruthenian College, founded by the Emperor of Austria.

176.—THE COLOSSEUM, OR FLAVIAN AMPHITHEATRE.

If every part of the soil of Rome is sacred, because reddened with the blood of martyrs, that of the Colosseum is especially holy, and to prevent this battlefield of the first soldiers of Christ, saturated with their blood, from being trodden under the feet of the tourist and the curious, the Popes caused the arena to be covered with fifteen feet of sand. Of recent years the chapels with the Stations of the Cross, that formerly stood here, have been removed, and the arena has been torn up in search of ancient substructures and passages. In one of these chapels, that of the Fifth Station, St. Benedict Joseph Labre often passed the night.

The colossal pile before us, "which for magnitude can only be compared to the pyramids of Egypt, and which is perhaps the most striking monument at once of the material and moral degradation of Rome under the Empire," was commenced by the Emperor Vespasian in A.D. 72, and finished by his son Titus in A.D. 80. The captive Jews, led in chains to Rome after the destruction of Jerusalem,[1] were employed on its construction, amid terrible hardships, the Colosseum being thus a monument of their sufferings and tears, as Jerusalem, levelled to the ground, is a symbol of their rejection.

The outline of the building is elliptic, the exterior length being 607 feet, and its breadth 512 feet; it is pierced with 80 vaulted openings or "vomitories" in the ground storey, over which are superimposed on the exterior face three other storeys, the whole rising perpendicularly to a height of 159 feet. The arena is 253 by 153 feet, and covers extensive substructures provided for the needs and machinery of gladiatorial displays. A system of awnings was provided for shading the entire interior. It is estimated that the Colosseum provided seats for 87,000 spectators.[2] The exterior of the building is faced

[1] Josephus says over one million Jews perished in the siege, and 97,000 were sold as slaves or reserved for the amphitheatre.

[2] Professor Huelsen has calculated that there was accommodation for only 50,000 people.

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with travertine; the interior is built of brick and was covered with marble.

The dedication lasted a hundred days; several thousand gladiators were killed, "butchered to make a Roman holiday;" five thousand wild beasts were destroyed, and a naval battle was fought in the amphitheatre, which, by means of inundation, was converted into a lake. The unhappy gladiators were chiefly captives or slaves from northern barbarous races, condemned to fight to the death to amuse the Emperor and the people of Rome.

"We who wander among the ruined arches of the Colosseum," says Father Anderdon, S.J., "find a difficulty in picturing to the imagination what it was in the days of its splendour. The rough massy blocks of travertine, now crumbling and exposed, were overlaid, within and without the building, with white marble. The external walls were adorned with numerous marble statues that stood beneath the arches. Within, the benches went circling round tier after tier till they reached a height that was only less imposing than the lateral extent. Nothing met the eye that was not gorgeous, gay, artistic, costly, and luxurious. The Emperor is there seated on the cushioned marble under a silken canopy; one of the most prominent portions of the magnificent oval sweep is allotted to the Vestals, who sit there in their spotless white robes, complacent or excited spectators of the bloodshed; near them is the seat for the Emperor; the stately Senate is there, and the company of the Roman knights; matrons in rich attire; all that Rome holds of honoured in society, eminent in literature and art, valorous in war."[1] In the upper tiers were the Roman people.

In the arena, where we are standing, Christian martyrs have knelt with their eyes fixed on the ground, while some 80,000 spectators awaited with impatience the shedding of their blood, and yelled in maddening excitement, "The Christians to the lions!" Tender virgins, youths, boys of noble aspect, and aged priests, have stood here with their eyes raised to heaven, fearless in the midst of that sea of human passions, undismayed by the roars of the savage beasts that were pacing their dens close by.

"What a spectacle it was, savage and sublime! The rays of a brilliant sun inundated the vast edifice with its light; marbles, columns, statues—all were resplendent. The awning with its graceful undulations cooled the scorching rays of the

[1] *Evenings with the Saints*, p. 18. Cardinal Wiseman's description of the Colosseum may be read in *Fabiola*, chap. xxiii.

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sun and tempered its brilliancy. . . A sacrifice to Jupiter is first offered in presence of the Emperor. . . . Then the signal is given for another sacrifice. It is not Cæsar, but a young girl, one of the Vestal virgins, who stands and gives the sign. At once the dens encircling the arena are opened, and with bounds, as if of joy at regaining their liberty, the savage beasts, not yet heeding their victims, traverse the whole space again and again. One tiger stands; its attention is arrested. Suddenly all are motionless. They advance stealthily at first as if in fear. A bound! and the martyr's soul is in the embrace of his God."[1]

177.—MARTYRS OF THE COLOSSEUM.

In the persecution of the Emperor Trajan, **St. Ignatius**, Bishop of Antioch and disciple of St. John the Evangelist, was condemned to death. There was a tradition in the East that he was the little child whom our Saviour set in the midst of His disciples as a pattern of humility, simplicity and innocence. Now advanced in years he was brought in chains to Rome. He knew the fate that awaited him in that city, and was full of holy impatience to shed his blood. "May those beasts," he says to his brethren, "be my gain, which are in readiness for me! I will provoke and coax them to devour me quickly and not to be afraid of me, as they are of some whom they will not touch. Should they be unwilling, I will compel them. Bear with me: I know what is my gain. Now I begin to be a disciple. Of nothing of things visible or invisible am I ambitious, save to gain Christ. Whether it is fire or the cross, the assault of wild beasts, the wrenching of my bones, the crunching of my limbs, the crushing of my whole body, let the tortures of the devil all assail me, if I do but gain Christ Jesus."

He reached Rome on the last day of the annual games, and was conducted to the amphitheatre. There he knelt in the arena, while some 70,000 or 80,000 spectators screamed excitedly, "The Christian to the lions!" The glorious champion of the faith raising his eyes to heaven, murmured the words, "I am the wheat of the Lord; I must be ground by the teeth of the lions to become the bread of the Lord Jesus Christ." Two lions were instantly let loose from the dens: they rushed on him, tore him to pieces and devoured the limbs amidst the applause of the people, A.D. 107.

After his glorious combat nothing was found of him but the larger bones and a portion of the skull. These, St. John Chrysos-

[1] *Irish Monthly*, 1899, p. 375.

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tom relates, were gathered up with pious care by the Christian bystanders, and "borne in triumph on the shoulders of all the cities from Rome to Antioch." In 637, when Antioch fell into the hands of the infidel Saracen, these precious relics were brought back to Rome, and are now under the high altar of S. Clemente. A part of the skull is at the Gesù, and a relic of the arm at S. Maria del Popolo.

SS. Abdon and Sennen, two noble Persians, who came to Rome in the persecution of Decius, A.D. 250, nobly confessed the faith, were cruelly tormented and finally slain by gladiators in the Colosseum. The remains were exposed to public insult at the foot of the gigantic statue of Nero-Apollo or "Colossus of the Sun" (the base of which may still be seen close to the Colosseum), till they were rescued by the Christians and buried in the cemetery *Ad Ursum Pileatum.* They are at present under the high altar of S. Marco.

In the year 303, **St. Vitus,** a boy of twelve, of noble birth, who had been instructed in the Christian faith, **St. Crescentia,** his former nurse, and **St. Modestus,** her husband, after suffering many cruel tortures, were exposed to the wild beasts in the amphitheatre in the presence, it is said, of Diocletian. The arm of St. Vitus is preserved in his church near St. Mary Major, and his intercession is invoked in many forms of painful disease.

Of other martyrs who suffered in the Colosseum little is known: Father Bonavenia[1] gives the names of SS. Eustachius, Julius, Marius, Martina, Tutiana, Prisca.

Piazza[2] mentions **260 martyrs,** who were condemned to work in the pozzolana pits outside the Porta Salaria, and then shot with arrows in the Colosseum. They were buried by the Christians in the cemetery known as *Ad Clivum Cucumeris*, but their relics have been transferred to S. Martina in Foro and other churches in Rome.

Two large inscriptions placed on the Colosseum by Clement X in the Jubilee of 1675, speak of the amphitheatre as ennobled with the blood of **countless martyrs.** "Amphitheatrum Flavium non tam operis mole et artificio—quam sacro innumerabilium Martyrum cruore illustre," &c.[3]

The cruel scenes of the Colosseum were but the close of a prolonged series of tortures explained above in our visit to **S. Maria in Macello Martyrum.** After being scourged and tortured on the rack, the martyrs were finally summoned from their prison to the combat in the arena. They hastily embraced

[1] *Guida di Roma*, p. 222. [2] *Emerologio Sacro*, i. p. 196.
[3] Piazza, *Ibid.*

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and bade each other a last farewell on earth. Having entered the arena, or pit of the Colosseum, opposite the imperial seat, they had to pass between two files of *venatores*, or huntsmen, who had the care of the wild beasts, each armed with a heavy whip wherewith he inflicted a blow on every one, as he went by him. Then they were brought forward singly or in groups, as the people desired, or the directors of the spectacle chose. "Sometimes the intended prey was placed on an elevated platform to be more conspicuous; at another time he was tied up to a post to be more helpless. One encounter with a single wild beast often finished the martyr's course; while occasionally three or four were successively let loose, without their inflicting a mortal wound. The confessor was then either remanded to prison for further torments, or taken back to the *spoliatorium* (*i.e.*, the press-room, where their fetters and chains had been removed) where the gladiators' apprentices amused themselves with despatching him."[1]

178.—SAINTS AT THE COLOSSEUM.

As late as the year 404, *i.e.*, seventy-five years after Constantine had forbidden all human butchery in the amphitheatre, gladiatorial fights still went on, for the old passion could not be uprooted from the populace, in spite of their conversion to Christianity. On one public occasion in 404, while the gladiatorial shows were proceeding, **St. Telemachus,**[2] an Eastern monk, threw himself into the arena to try to stop the bloodshed. The mob, infuriated at his interference, stoned him to death. This induced the Emperor Honorius to suppress the cruel performances for ever.

St. Gregory the Great, whose home on the Cœlian was so near to the Colosseum, must often have come here to venerate the memory of the martyrs. A story is told of his reverence for the very dust of this amphitheatre, when he was raised to the throne of St. Peter. The ambassadors of the Emperor Mauritius being in Rome, asked him for some relics of martyrs to take back with them to the churches of Constantinople. The Saint bade a cleric take them to the Colosseum and give them a handful of sand gathered in the arena. On their complaining that such a gift was an insult to them and their royal master, St. Gregory took in his hand the cloth containing the

[1] Cardinal Wiseman, *Fabiola*, chap. xxiii.

[2] In Alban Butler, *Lives of the Saints*, January 1, the name occurs as *St. Almachus* or *Telemachus*.

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sand, squeezed it gently and lo! drops of fresh blood trickled forth. This event is represented in the mosaic picture over St. Gregory's altar at St. Peter's.

St. Philip Neri often came to spend long hours in prayer in the Colosseum. He was here assaulted on one occasion by an evil spirit, who appeared under a horrible form, to terrify him. At another time three devils tried to frighten him at Capo di Bove, near S. Sebastiano.

St. Leonard of Port Maurice (1676—1751) preached in the Colosseum in the Holy Year 1750, and erected in the arena a large cross and the fourteen chapels of the stations referred to above.

St. Benedict Joseph Labre (1748—1783) was accustomed to spend the night amid the ruins of the Colosseum, partly in prayer and meditation, partly allowing himself a brief rest behind the chapel of the Fifth Station, now destroyed.

In the Life of **St. Ignatius of Loyola** it is stated that when the house of S. Maria della Strada was in great poverty and debt, miraculous gifts and supplies of food not unfrequently arrived in answer to the Saint's prayers. One day the lay-brother, Giovanni della Croce, whose duty was to attend to domestic supplies, was passing the Colosseum, when he suddenly met a stranger (supposed to have been an angel), who, without saying a word, handed him a purse containing a hundred gold crowns. Before the Brother had time to examine the contents of the purse the stranger had disappeared.

179.—VICISSITUDES OF THE COLOSSEUM.[1]

In A.D. 217, during the reign of Macrinus, it was repeatedly struck by lightning; the wood-work of the fourth storey caught fire, and the falling embers set the floor of the arena ablaze. This led to its abandonment for many years.

"In 240 the Emperor Philip celebrated the millennium of the city with secular games, in the course of which all the wild beasts collected by Gordianus the younger, in view of his Persian triumph, were slain. The biographer includes amongst these, thirty elephants, ten elks, ten tigers, ten wild and sixty tame lions, thirty tame leopards, ten hyenas, nineteen giraffes, twenty wild asses, forty wild horses, one hippopotamus, one rhinoceros, besides a thousand pairs of gladiators."[2]

[1] An outline of the history of this wonderful building will be found in Lanciani's *Ruins of Ancient Rome*, pp. 372, *seq.* and in Gerbet's *Esquisse de Rome Chrétienne*, vol. ii. pp. 453, *seq.*

[2] Lanciani, *Ibid.*

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In 281, on occasion of the triumph of Probus, one hundred lions were let loose in the arena at the same time.

In 325, the year of the Council of Nice, the Emperor Constantine issued a decree forbidding gladiatorial shows; but they still went on.

In 404 the self-sacrifice of St. Telemachus, related above, induced Honorius to stop these inhuman butcheries for ever.

In 422 the building suffered greatly from an earthquake and was restored by Theodosius II and Valentinian III.

About 480 another earthquake did great damage, which was repaired in 508.

The last contests between wild beasts on record were inaugurated by Anicius Maximus in 523.

The building seems to have been still entire in the eighth century, when St. Bede wrote his famous proverb: "Quamdiu stat Colisæus, stabit et Roma: quando cadet Colisæus, cadet et Roma; quando cadet Roma, cadet et mundus."[1]

In early mediæval times many churches and oratories were erected in the Colosseum, four being dedicated to our Divine Saviour, one to Our Lady of Consolation, one to St. James, and one to St. Agatha, besides other chapels in the arena. At the foot of the huge bronze statue of the Sun outside the amphitheatre was an oratory consecrated to SS. Abdon and Sennen, on the spot where their dead bodies were exposed to public insult.

In the eleventh century the huge building became a fortress, of which the Frangipani and the Annibaldi, two rival families, disputed the possession. The former family held it till 1312, when it became public property. The "Frangipani treasure" is said to have been found in 1805, while the foundations of the buttress of Pius VI were being laid.

In 1362 it was left a ruin and served as a stone quarry for public buildings. By 1381 the part facing the Cœlian had already perished, the rest being transformed into a hospital.

In spite of a brief of Eugenius IV (1431—1447) forbidding the rapacity of the Roman masons, the building continued to be used as a stone quarry, and furnished materials for the Palazzo di Venezia, the Pons Æmilius (Ponte Rotto), the Cancellaria, the Palazzo Farnese, &c. One of the last edifices built with its stones was the Palazzo Barberini under Urban VIII, and this wanton spoliation suggested the caustic remark: "Quod non fecerunt *Barbari* fecerunt *Barberini*."

[1] This is the earliest mention hitherto found of the name Colisæus. See S. Bedæ, *Collectanea*, l. 3, c. 7.

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Benedict XIV (1740—1758) consecrated the arena in memory of the holy martyrs and of the Passion of our Saviour.

In 1805 Pius VII restored and strengthened the edifice on the eastern side: the restoration being continued by Leo XII, Pius VIII, Pius IX.

Lanciani adds: "The flora of the Colosseum was once famous. Sebastiani enumerates 260 species in his *Flora Colisea*, and their number was subsequently increased to 420 by Deakin. These materials for a *hortus siccus*, so dear to the visitors of the ruins, were destroyed in 1871, and the ruins themselves were scraped and smoothed clean."[1]

180.—REFLECTIONS IN THE COLOSSEUM—PERSECUTION.

Father Anderdon, S.J., observes: "Times of persecution bring to the surface a fortitude, which might have been lying dormant in a character for years, beneath a calm and quiet exterior, till it comes out under the iron pressure of man's cruelty. The normal state of such periods of history is endurance for the truth; and the watchword of its martyrs, confessors, sufferers in whatever degree, sounds in the trumpet-note of the Apostle: 'Watch ye; stand fast in the faith; do manfully and be strengthened.'[2] Indeed, the simple alternative was to suffer or to apostatize. As Blessed Thomas More said of the oath of supremacy, 'It lies between beheading and hell.'"[3]

Some privileged martyrs, like St. Laurence, were supported amid their pains with an ecstatic joy, that made them almost insensible to the physical suffering. Others retained their natural fear of suffering, and trembled at the appalling forms of torture with which persecution threatened them. They feared the suffering, "but they had a greater dread of dishonouring their Lord and King by apostasy, and so losing their souls. This second fear, overmastering the first, taught them to endure."

St. Ambrose vividly depicts this two-fold apprehension that swayed the mind of a martyr: "Represent to yourselves the martyr, surrounded by perils. On the one side, the growling of savage beasts strikes terror into the soul; on the other, clash the heavy plates of metal, and the roaring fiery furnace is all

[1] *Ruins of Ancient Rome*, p. 379.
[2] 1 Cor. xvi. 13.
[3] *Evenings with the Saints*, p. 151.

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aflame. Here, heavy chains rattle as they are dragged along; there, the blood-stained executioner stands ready. Whithersoever he turns his eyes, naught but instruments of torture meet his sight. Then his thoughts revert to the Divine command; to those quenchless fires that shall never cease to devour the unfaithful; to the pains of those punishments ever renewed. His heart is agitated with dread, lest under the present stress he surrender himself to eternal perdition. His mind is perturbed, while he beholds, as in actual vision, that dreadful sword of the judgment to come. Do not the two emotions combine with equal power to move, amid all his trials, this constant man—viz., confident hope of the eternal good he desires, and fear while he ponders the word divine?"[1]

In every case God's grace was at hand to support the poor sufferer in the conflict and to enable him to triumph. And what strong grace was needed, and how abundantly it was bestowed to enable the Christian to overcome the dread suffering and to withstand the savage efforts of the persecutor! Not brave soldiers only, nor hardy slaves or gladiators, nor stalwart men of middle life, inured to pain and blood, but young men, delicate maidens, tender children, these, by nature the weakest and most unlikely, confronted the fierce determination of the persecutor with a meek resolution that overbore and outwearied his own. It was the strength, not of nature, but of grace; therefore of God.[2]

In the Colosseum we are standing on the Calvary of the early Church, crimsoned with the blood of countless martyrs, "sacro innumerabilium martyrum cruore illustre." Formerly pilgrims used to kneel and kiss the soil that has drunk in the blood of Christ's innocent ones.

On the Palatine hill, close by, are the remains of the palaces of those who with diabolical hate sought to uproot the Christian Faith, to blot out the Christian name, using fire and sword and every kind of torture that fiendish ingenuity could devise, sparing neither sex nor age, nor condition nor class; but while the memory of Nero, Domitian, Marcus Aurelius, Diocletian, and the other persecuting emperors inspires loathing and horror, that of their martyred victims is hallowed with undying praise. "The memory of the just is with praises: and the name of the wicked shall rot."[3]

[1] In Psalm 118, Serm. 21.
[2] Anderdon, S.J., *Evenings with the Saints.*
[3] Proverbs x. 7.

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181.—META SUDANS AND THE ARCH OF CONSTANTINE.

Close to the Colosseum are the remains of an ancient fountain known as **Meta Sudans,** *i.e.*, "The Sweating Goal," concerning which Lanciani's *Ruins of Ancient Rome*,[1] may be consulted. It existed in the time of Nero, for Seneca speaks of it, and was rebuilt by Domitian, as stated by Cassiodorus. It had the shape of a goal of the circus, was built of brick and cased with marble. From the top the water flowed down in sprays and cascades into a broad basin on the ground, whence the designation of **Sudans.** Gladiators are here said to have washed their blood-stained arms and swords. A chapel of our Lady seems to have been here at one time, and was known as "Santa Maria de Meta."[2]

The Arch of Constantine spans the Via Triumphalis, which leads to the Via Appia, the latter beginning at the Porta Capena, a little beyond S. Gregorio. This triumphal arch was raised to Constantine the Great by the Roman Senate and people in commemoration of his victory over the tyrant Maxentius, A.D. 312. It consists of three arches with eight fluted Corinthian columns of *giallo antico*, and bas-reliefs of different periods, the upper ones of finer workmanship being taken from the Arch of Trajan.

Lanciani observes that the inscription, containing the two memorable words *Instinctu Divinitatis*, proclaimed officially in the face of imperial Rome, that the empire owed its deliverance by Constantine from the tyranny of Maxentius to the favour of the one true God.

Constantine, son of St. Helena and the first Christian Emperor (312—337), seems to have remained a catechumen for many years after his vision, being baptized only towards the end of his life. He was distinguished for personal courage and many other noble qualities, and is styled *Great* for the reasons given above under No. 150. The postponement of his baptism, his encroachment at times on the rights of the Church, through the instigation of the Arians, the execution of his noble son Crispus, owing to the plots of his second wife Fausta, are blots on a life that was otherwise great and glorious. When the Donatists appealed to Constantine in 313 (a year after his vision) from the verdict of the Councils of Arles and Rome, he wrote to their Bishops, "*Meum iudicium pos-*

[1] P. 193.

[2] It is mentioned by Armellini, *Chiese di Roma*, Second Edition, p. 522.

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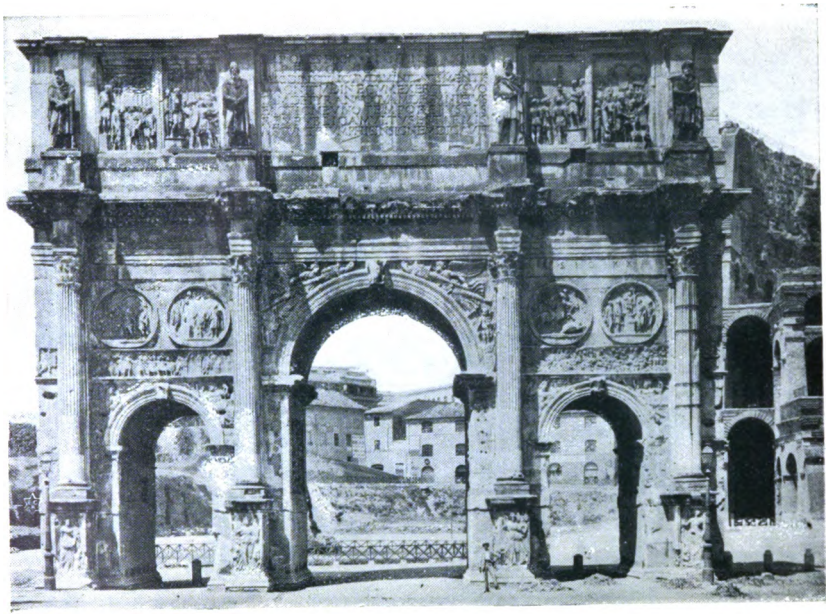

Arch of Constantine. (Chap. VIII, No. 181.)

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Arch of Titus. (Chap. VIII, No. 182.)

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tulant, qui ipse judicium Christi expecto." From this it is clear that he considered himself already a Christian, though as yet unbaptized.

His son, the Emperor **Constantius,** was a fanatical Arian and persecutor.

His nephew, the Emperor **Julian the Apostate** (361—363), had been baptized and brought up a Christian, but secretly apostatized in his early youth. When he became Emperor he openly avowed his apostasy and began a new persecution of the Church by a method of his own, resembling that pursued in certain countries at the present day.[1]

182.—ASCENT TO THE PALATINE—MARTYRDOM OF ST. SEBASTIAN.

The Palatine is the most celebrated of the Roman hills, having been the site of the city founded by Romulus, and the seat of empire from the time of Augustus, till the latter was transferred by Constantine to Constantinople.

The ascent is made by a road (Via S. Bonaventura) close to the arch of Titus. But little is now left to recall the ancient splendours of the place; the noble vestibules with columns of *giallo antico*, the spacious courts with tesselated pavement, the marble colonnades, the imperial palaces with walls richly gilt and frescoed, the broad squares adorned with statues of gilded bronze, and with fountains whose waters descended like sheets of glass into basins of white marble, all these have disappeared, leaving nothing but ruins and fragmentary traces of artistic work behind. They can be examined when we ascend the Palatine hill from the Via di S. Teodoro. Their devastation has been the work partly of the wasting hand of time, but chiefly of the destroying hand of man.

The road we are following leads to a part of the Palatine as yet spared by the pick and axe of the excavator. The entrance to the other part is from the Via S. Teodoro on the opposite side of the Forum.

In a garden, to our left as we ascend, (where the temple of Apollo formerly stood near Domitian's voluptuous gardens of Adonis) is a chapel dedicated to **St. Sebastian** on the site of

[1] On *Julian the Apostate*, see Paul Allard, *Julien l'Apostat*. vols. i. ii. iii.; Alban Butler, *Lives of the Saints*, January 25. *St. Juventinus* (note); also January 24, *St. Babylas*. On his attempt to rebuild the temple of Jerusalem, see Alban Butler, *Ibid*, March 18, *St. Cyril of Jerusalem*.

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his martyrdom.[1] By the command of Diocletian, this young officer of the Prætorian guards, accused of being a Christian, was bound to a tree or pillar, while picked Mauritanian archers sent arrow after arrow quivering into his flesh. When he seemed to be dead the marksmen "laughing, brawling and jeering, without a particle of feeling," ceased to assail the now drooping frame. But "death came not; the golden gates remained barred; the martyr in heart, still reserved for greater glory even upon earth, found himself not suddenly translated from death to life, but sunk into unconsciousness in the lap of angels."[2]

His tormentors having cut the cords that bound him, the martyr fell exhausted to the ground, apparently bereft of life. When, however, a pious lady named **Irene**, the widow of **St. Castulus** the martyr, came to secure the body and give it honourable interment, noticing that he still breathed, she took him to her home, bound up his wounds and waited upon him with devoted charity through his illness. After recovering he was advised to fly but refused to do so, and even boldly confronted the Emperor Diocletian near a staircase in the palace, reproaching him with his cruelties to the Christians. The tyrant was at first startled when he saw before him a man whom he thought to be dead, but recovering from his surprise he ordered the Saint to be beaten to death with clubs and his body then cast into the common sewer (*cloaca*). There it was miraculously preserved, and a Christian lady named **Lucina**,[3] being warned by the martyr in a vision, rescued it secretly and buried it in the catacombs, where now stands the Church of S. Sebastiano.

183.—CONVENT OF S. BONAVENTURA—SHRINE AND ROOM OF ST. LEONARD OF PORT MAURICE.

A turn of the road brings us to the humble convent of Franciscan Friars, called Ritiro di S. Bonaventura, perched on the eastern side of the Palatine hill. The galleries or rather passages in the convent are low and narrow, the cells are small and comfortless, the furniture is of the poorest kind; it is a

[1] Martinelli says he was martyred in the stadium or race-course on the Palatine. (See Gerbet, *Esquisse de Rome*, ii. p. 447, note.) The chapel of St. Sebastian still retains some remains of frescoes of the eighth century. It was at one time known as *S. Maria in Palladio*, or *Pallara* (Palatio). Urban VIII restored it in 1638. The ancient Benedictine Abbey in Pallara will be referred to later. (See No. 187.)

[2] Wiseman, *Fabiola*, p. 293.

[3] She was the wife of Falco Pinianus, a man of consular rank.

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very home of holy poverty, the exact antithesis of worldly comfort. In the garden is the finest palm-tree in Rome, and near it a spring of purest water flows into a basin of white marble. The view is superb, taking in the Forum, the Colosseum, and the Cœlian hill. This poor convent home has been appropriated by the Government, the Religious being allowed to retain only a few rooms in it, for which they pay rent, while the rest of the building has been destroyed.

It was here that **St. Leonard of Port Maurice** entered the Franciscan Order in 1697, being then twenty-one years of age. After his ordination to the priesthood he became the apostle of Tuscany. His work in Rome in 1730 and 1750 will be referred to when we visit S. Maria in Trastevere and S. Agnese in Piazza Navona. As was stated above, the Stations in the Colosseum were established by this Saint, and the first Confraternity in Rome of the Sacred Heart was begun by him and Father Galluzzi, S.J.,[1] in the little Church of S. Teodoro. He died at this Convent of S. Bonaventura in the year 1751, aged seventy-four, and was canonized by Pope Pius IX. His body rests beneath the high altar, and many objects that belonged to him are preserved as relics. His humble cell, so dear to him, may still be visited, though it is no longer in its original position ; the materials were removed and put together again on the present site a few years ago, when the Government pulled down the part of the convent where it stood. Under the side altars of the church lie the bodies of *St. Flavian*, martyr, and *St. Columba*, virgin and martyr, placed here by Cardinal Barberini, nephew of Urban VIII. They are wonderfully preserved.

Near S. Bonaventura is the *Villa Palatina*, generally known as *Villa Mills*. It was built at the beginning of the sixteenth century by the Mattei family, and occupies the site of the celebrated portico and garden of Adonis, as well as part of the **house of Augustus**, where he resided after the victory of Actium had made him master of the world. The situation is charming, commanding extensive views on all sides. The *Villa Mills* was occupied by the Visitation nuns from about 1850 till 1904. The nuns had to leave in the latter year to make room for the excavator. Their present home is outside the Porta Pia.

[1] This Father was the confessor of St. John Baptist de Rossi.

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184.—THE PALATINE HILL—PALACES OF THE EMPERORS.

The entrance to the western part of the Palatine is near the Church of S. Teodoro, close to the ruins of the temple of Augustus.

The Palatine cannot be visited in one day; two days at least are required (with the aid of a good map) to become acquainted, in some degree, with the labyrinth of its ruins. It was the primitive city of Romulus, whose house is still pointed out, and here resided Rome's first kings, Romulus himself, Numa, Tullus Hostilius, Ancus Martius, and Tarquinius Priscus.

Towards the end of the Republic this became one of the most aristocratic quarters of the city: the leading orators and political men had their mansions here, chiefly on the western side facing the Forum. Here were the houses, or rather palaces, of the Gracchi, of Fulvius Flaccus, of Lutatius Catulus, of Livius Drusius (which before had been the house[1] of Crassus the orator), of Cicero, of Clodius, the enemy of Cicero, of Æmilius Scaurus, purchased by Clodius for an immense sum, said to be 885,000 pounds.[2]

All these mansions must have disappeared when Caligula extended the imperial palace as far as the Via Nova and the temple of Castor and Pollux.

On the side of the hill facing the Circus Maximus, stood also the houses of Hortensius, Catiline, and Mark Antony.

The Emperor Augustus was born on the Palatine, and selected it as the imperial residence after the Battle of Actium, placing here the seat of empire. He was at first satisfied with the modest mansion of Hortensius, which he purchased, and to which he afterwards added that of Catiline. Later on the imperial residence was enlarged by him, and enriched with the masterpieces of Greek, Etruscan, and Roman art. This palace of Augustus was destroyed by the fire of Nero, with the exception of the room in which the founder of the empire had slept during forty years.

For information concerning the palace of *Tiberius*, the house of *Germanicus*,[3] the palace of *Caligula*, and the golden

[1] Cicero bought this house in December, 62 B.C., for a sum corresponding to 31,000 pounds sterling.

[2] Lanciani, *Ruins of Ancient Rome*, p. 119.

[3] Also called the house of Livia. Its rooms are richly decorated in fresco paintings of earlier date than those of Pompeii.

The other places and buildings to visit on the Palatine are (1) *Roma Quadrata*, the original city of Romulus; (2) the *Temple of Jupiter Stator*, erected by Romulus; (3) the *Flavian* palace of

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palace of *Nero*, the reader is referred to Lanciani's *Ruins of Ancient Rome*.[1] Nearly every country of the then known world was made to contribute its rich products and works of art to adorn these palaces. Greece sent its marbles and statues; Egypt its columns of granite, basalt, and porphyry; Persia its silk and embroidered hangings; India its ivory and gems, &c. The courts were crowded with art treasures, and the halls were richly gilded and frescoed by the first artists of Greece.

All that accumulation of riches and splendour has been long since swept away. The Pagan World, that "mystery of iniquity," of which St. Augustine draws such an appalling picture in his work *De Civitate Dei*, had here for ages its home and temple where it sat enthroned in all its pride, amid the sacred groves where it reclined in voluptuous ease. The Palatine was the unhallowed spot that witnessed its unblushing depravity and licentiousness, its insatiable craving for pleasure and luxury, its greed of empire, its cruelty, its disregard of human life, its fierce hatred of Christianity, and the unutterable abominations of its worship. The place stood in sore need of clearing and purifying; and destruction came from the wild hordes of the North.

In 410 Rome was stormed by **Alaric**, and though the lives of the citizens were spared, the city was sacked for three days, when priceless treasures were carried off from the Palatine.

In 455 **Genseric**, with his Vandals, again pillaged and wrought havoc in the city for fifteen whole days. The richest trophies and art treasures that Alaric had spared became the prize of the conqueror; everything of value that could be found in the palaces of the emperors and senators[2] was seized and stowed away in the vessels on the Tiber to be conveyed to Carthage. Among other treasures carried off were the **golden candlestick**, the **golden table of show bread**, the sacred vessels brought from the temple of Jerusalem by Vespasian and Titus, together with the votive treasures and ornaments, priceless in value, of the Temple of Jupiter Capitolinus.

In 546 **Totila**, with his Goths, came to complete the work of destruction; the people were ordered to evacuate the city, and for six weeks Rome was left without a single inhabitant.

In 628 the Emperor **Heraclius** tried to revive for awhile the fallen greatness of the Palatine; he caused himself to be

Vespasian, Titus and Domitian; (4) the *Crypto Porticus;* (5) the house of *Augustus;* (6) the *Bibliotheca;* (7) the temple of *Jupiter Victor;* (8) the *Pædagogium;* (9) the *Stadium*, or great race-course.

[1] Pp. 145, 149, 151, 361.

[2] The plates of gold that adorned the walls and ceilings were part of the booty.

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crowned in the palace of the Emperors, where the senators led him up to the throne of Augustus with great pomp and splendour of ceremonial. But the pageantry was soon over; the glories of the Palatine came to an end; the imperial eagles had taken their flight and the imperial power began rapidly to decline. At length the city was abandoned to its enemies by the indolent Emperors far away on the Bosphorus, and the Popes found themselves compelled, by force of circumstances and the entreaties of the people, to undertake the defence and protection of the city against the Lombards.[1]

185.—ST. PETER ON THE PALATINE.

It was stated above that St. Peter, upon his first arrival in Rome (A.D. 42), found hospitality in the house of **Aquila** and **Priscilla** on the Aventine. He made many converts, for St. Paul, when he came to Rome (A.D. 58), discovered a flourishing Christian community there. Some of these converts were members of the most distinguished families in the city, and even of the Emperor's household.[2] Among them were the Senator **Pudens** and his family, the Consul **Flavius Clemens** and his family, the noble lady **Aurelia Petronilla**, the officers **Nereus** and **Achilleus**, **Torpes**, an officer of Nero's court, and others. Allard[3] thinks that **Pomponia Græcina** was also one of the Apostle's converts. As many of these must have had their mansions on the Palatine, it is not improbable that St. Peter visited this part of the city, though tradition is silent on the subject. Its splendid buildings, on the crest of which were rows of statues, shining as it were in mid air, its proud palaces and gilded monuments, would hardly be noticed by the Apostle, who came to preach the blessedness of poverty and detachment in the capital of the richest empire the world had ever seen. He came to preach contempt of riches, pleasures, and honours in the very city where ambition, voluptuousness, avarice had fixed their throne; to preach the folly of the Cross in the very seat of the sciences; to grapple with the colossal monster of paganism, though the majesty and power of the Roman Empire were interested and enlisted in its defence; to cast it down and

[1] On the causes which led to the *Temporal Sovereignty of the Popes*, a short and clear statement is given by Guggenberger, S.J., *General History of the Christian Era*, vol. i. p. 121, n. 193, *seq.*; Fredet, *Modern History*, p. 511.

[2] Philipp. iv. 22.

[3] *Histoire des Persécutions*, vol. i. p. 27.

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destroy it utterly. This seemed an impossible task to attempt, but St. Peter came in the power of God, and in that power he prevailed.

186.—ST. PAUL TRIED BEFORE NERO ON THE PALATINE.

Among the imperial buildings on the Palatine was one reserved for the transaction of public business by the Emperor, and known as the **Basilica** or "king's house." It served the purpose also of a Law Court. Its form was that of an oblong edifice terminating in an apse, and having a portico in front. The foundations of this basilica may still be seen on the Palatine with fragments of the Emperor's marble throne, and some remains of the richly-wrought marble *cancelli* or bar.

It was in this basilica that St. Paul was tried before Nero, A.D. 63, after waiting two years in chains. The great Apostle of the Gentiles there stood in fetters before one of the vilest monsters that ever disgraced the human race. It was expected that the Emperor would condemn him to death, but the time for martyrdom had not yet come. After receiving the opinion of his assessors in writing, Nero, contrary to his usual custom, discharged the prisoner, ordering his fetters to be struck off. This acquittal may, perhaps, be traced to the influence of Burrhus and Seneca, softening to clemency the brutal mind of the Emperor.

187.—OTHER CHRISTIAN MEMORIES ON THE PALATINE.

1. **Saints of the Imperial Family.**[1]

(*a*) St. Flavius Clemens, the two St. Domitillas, St. Petronilla Aurelia.

(*b*) St. Triphonia, wife of the Emperor Decius, and her daughter (by a previous marriage) St. Cyrilla. Horrified at the Emperor's excesses and at his tragic death, they both became Christians and were baptized by the priest Justinus. Cyrilla afterwards suffered martyrdom for the faith.

[1] The **Christian Emperor Philip** was an Arabian by birth, prefect of the Prætorian guards, and proclaimed Emperor on the death of Gordian in 244. He became an ambitious and cruel tyrant, and certainly no honour to his religion. It is thought that he was only a catechumen. In 249 he was slain with his son Philip, whom he had made his colleague in the empire. During the five years of his reign, the Christians increased greatly in numbers, but the fervour of many became relaxed.

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2. **Other Saints on the Palatine.**—In the persecution of Diocletian, A.D. 286, a Christian officer of the imperial household, named **Castulus,** invited the Pope, **St. Caius,** to come and hide in his apartments in the Emperor's palace, a place where his presence would be least suspected. A miserable apostate, Tiburtius by name, betrayed the secret; the Pope escaped, but Castulus was seized, thrice put on the rack and buried alive, dying a glorious martyr. His feast is kept on January 20. **Irene,** who was mentioned above as having taken St. Sebastian wounded and seemingly dead to her home, was the widow of this martyr.

Marcia, the wife of the Emperor Commodus, was favourably disposed towards the Christians and obtained for them some measure of relief. She sent for the Pope, **St. Victor I** (185—197), and asked him for a list of the Christians condemned to work in the mines of Sardinia. On receiving this, she prevailed on the Emperor to cancel their sentence, and forthwith the priest Hyacinth was despatched to Sardinia with letters from the Emperor granting a free pardon.[1]

On the side of the Palatine, facing the Circus Maximus, stood the Domus Gelotiana, which was purchased by Caligula and connected by him with the imperial palace. After his death it was turned into a training school for the pages of the court and named the **Pædagogium.** Considerable remains of it may still be seen. It is famous for its "graffiti," *i.e.*, inscriptions scratched on the walls. One of these, representing a caricature of the *Crucifixion of our Lord,* was discovered in 1857, and removed to the Kircherian Museum of the Roman College.[2] Among the court pages were some Christians, one of whom, Alexamenus, is represented in the above caricature. Three boys of the imperial chamber, **Peter, Dorotheus, Gorgonius,** highly in favour with Diocletian, were Christians. The secret of their religion being betrayed to the Emperor, they were racked, scourged, and suffered other dreadful torments, dying glorious martyrs of the faith. Their feasts are kept on March 22 and September 9.

In mediæval times, a Benedictine monastery nestled amid the ruins of the Palatine near the little Church of St. Sebastian. It was known as *in Pallara* (*i.e.*, in Palatio) and became famous

[1] Allard, *Histoire des Persécutions,* vol. i. p. 456.

[2] The figure on the cross bears an ass's head, and beside the figure of a worshipper is inscribed in Greek characters *Alexamenus worships his God.* It is probably the work of some pagan slave in one of the earliest years of the third century. The Gnostic invective which attributed to the Jews the worship of an ass, was applied by pagans to Jews and Christians indiscriminately.

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as the Roman residence of the Abbot of Monte Cassino. Gelasius II was created Cardinal in this monastery in 1118.

Among the Christian memories of the Palatine may be mentioned the fact that the Emperor **Alexander Severus** placed a statue of our Lord in his *lararium* or domestic shrine, and caused the Christian maxim *Quod tibi fieri non vis, alteri ne feceris* to be inscribed in bold letters on the walls of his apartments.

188.—THE OLD PAGANISM AND THE NEW.

As we leave the Palatine with all its historic memories stretching back nearly three thousand years and look down into the Forum, a wilderness of stones and broken monuments, we are involuntarily reminded of the judgment that overtook the old Roman Empire, where the god of this world reigned supreme. It was the largest manifestation of his power that the world had ever seen. "All the idolatries, all the polytheisms, all the immoralities, all the cruelties, all the warfares, all the seditions, all the abominations of man were summed up in that empire. All that man could do without God was there."[1] It was perfect in culture, in literature, in jurisprudence, in the elegances of life, in commerce, in wealth, in architecture, in military power; it was mightier than all the empires that had gone before it, and in it all the majesty and power and splendour and prosperity and civilization and wealth and intelligence and energy of will and sway over the nations of the world possessed by its predecessors culminated; but it was corrupt and without God, and its destruction was foretold by Daniel some six hundred years before the coming of Christ, and again by St. John in the Apocalypse, some seventy years after Christ. The utter wreck and destruction that we see on the Palatine and in the Forum are perpetual reminders of the fulfilment of those prophecies and of the fate of a nation, however great and glorious, that ignores or abjures faith in the one true God.

In our days a power has risen in the world that is anti-Christian, irreligious and, in one sense, worse than pagan, for it will have *no* religion. It would restore the old corrupt paganism by facilitating divorce, by forbidding all religious education in the schools, by erecting statues in the public squares that would make a pagan blush. Its creed, if it may be said to have any, is the creed of materialism, atheism, hedonism, worldliness and self-worship. Its teaching is one

[1] Cardinal Manning, *Sermon.*

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of philosophical unbelief, a philosophy that tells us that we cannot know God, that He is neither a fact nor a phenomenon, that in this age of scientific research and discovery, we must believe in nothing that cannot be touched or weighed or tested by the senses. And this denial of God is followed by the deification of humanity, for if there is no higher being than man, then man is the highest being in existence.

This same materialistic, godless teaching is widely professed in the nations of Europe, and its outcome is the rebellion against all law, and the violent hatred and persecution of the Church that characterize the present age.

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CHAPTER IX.

TO S. SISTO AND THE CATACOMBS OF ST. CALLIXTUS ON THE APPIAN WAY.

189.—TO THE CATACOMBS.

OUR present walk is to the Catacombs, to those wonderful underground recesses, to which we were introduced by Cardinal Wiseman, when we first read his fascinating story *Fabiola*. Under his guidance we groped our way through the dark labyrinthine passages till we reached some wider space or crypt chapel, where we assisted at the assemblies of the faithful, or we watched Diogenes, the excavator, at work with his two sturdy sons, and listened to the old man's conversation with Pancratius about the martyrs he had known and whose tombs he had prepared. Long before actually visiting Rome we had formed a fairly correct idea what the Catacombs are like.[1]

What delightful impressions, what holy memories are recalled by that one word "Catacombs"! In these subterranean cemeteries the infant Church found shelter during the stormy centuries of persecution, when the tyrants who swayed the destinies of Rome resorted to every device of cruelty to stamp out the Christian name. In these rude, narrow hiding-places a new Rome was being formed, a community of Christian heroes and saints trained in a novitiate of prayer, privation and the Cross, while above ground the proud old city, godless though filled with false deities, revelled in heathen licentiousness and was hastening to its doom. These dark caverns and dens of the earth were the homes of the martyrs and of their children, the homes of living martyrs and of departed ones; of those preparing for the conflict and of those resting after the

[1] *Catacombs.* Originally the expression *Ad Catacumbas* applied only to the church and cemetery of St. Sebastian on the Appian Way. After the ninth century it began to be used of other Christian cemeteries. The derivation seems to be from the Greek word *Kata* (*i.e.*, *ad*, "at") and *accumbo*. So *Katacumbæ*, or *Kata-accubitoria* would mean "at the tombs," literally "at the resting-places" of the dead.

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victory; of martyrs of the Church militant and of the Church triumphant. They are the hallowed spots where St. Philip Neri, St. Bridget of Sweden, St. Charles Borromeo and other great saints used to come and spend long hours in prayer. What multitudes of holy pilgrims, now rejoicing in the vision of God, have passed and repassed along the Appian Way from the Arch of Constantine to the cemeteries of St. Callixtus and St. Sebastian! The very stones on which we tread seem lustrous in the morning light from the touch of so many holy feet.

Leaving the Arch of Constantine, we follow the road in the direction of S. Gregorio, with the Palatine Hill and its ruined palaces of the Cæsars on our right—pagan Rome once so glorious now lying with all its glory in the dust.

In the Acts of **St. Cecilia**, virgin and martyr, who suffered under Marcus Aurelius, A.D. 177,[1] we read that she disclosed to her young husband **Valerian**, still a heathen, the secret of her virginity being specially consecrated to God, and being under the direct protection of an angel. Valerian expressed a wish to see this angel. Cecilia told him that he must first by Faith and the waters of Baptism be made a child of God, and that then his eyes would be unsealed and he would be permitted to behold her heavenly guardian. "There is an aged man," she said, "hiding in a certain place, who has power to cleanse men in the lustral water, and so make them worthy to see the angels."

Valerian inquired: "Where shall I find this old man?"

Cecilia replied: "Go as far as the third milestone on the Appian Way; there you will find some poor people who beg alms of the passers-by. I have always helped them, and they possess the secret. When you see them, salute them in my name, saying: 'Cecilia has sent me to you, that you may lead me to the holy old man Urban,[2] for she has charged me with a secret mission to him.' Relate to him what I have told you (about the angel), and when he has baptized you he will clothe you with a new, bright garment, arrayed in which, when you enter this room, you will see the holy angel."[3]

Valerian followed the Appian Way as directed, and at the third milestone, turning aside from the high-road to an old sand pit, he found some aged beggars and cripples lingering about;

[1] Allard, *Histoire des Persécutions*, gives the above date. Alban Butler, *Lives of the Saints*, has A.D. 230.

[2] Not Pope St. Urban I, but another Bishop Urban, who was hiding in the Catacombs.

[3] See *Acta Sæ. Cæciliæ* in Surius, November **22.**

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they were the Christian watchers, set there to guard the secret entrance to the Catacombs, and to give notice of any soldiers, spies, or suspicious persons coming that way. Valerian was richly dressed, and his haughty bearing betrayed the heathen, but on his giving the required salutation and password, they led him into the subterranean depths, where he was instructed and baptized by **St. Urban.**

His vision of the angel on his return to Cecilia will be told when we visit St. Cecilia's Church.

It is interesting to think that we are following in the footsteps of Valerian, and that our walk will take us to the very spot where he found St. Urban and the grace of baptism.

190.—THE ANCIENT PORTA CAPENA.

Leaving S. Gregorio on our left, we presently reach the site of the famous **Porta Capena**, where the Appian Way really began. This celebrated road that runs from Rome south through Capua to Brundusium (Brindisi), was begun by the Censor Appius Claudius, B.C. 312, and is about 350 miles in length, and from fourteen to eighteen feet in width. It is paved with hard stones in irregular blocks closely fitted together, and resting on a firm substructure. It was so well made that a good part still exists after the lapse of 2,217 years.

The site of the ancient city gate *Porta Capena* is determined by a fragment of the ancient walls visible in the wine-cellar of the *Osteria della Porta Capena.* Here is thought to have been the spot designated in the Acts of the Martyrs as the "Dripping Arch" (*Ad guttam jugiter manantem*), so-called from the water of an aqueduct that passed over the gate filtering through the masonry.[1]

By this very gate **St. Paul** entered Rome a prisoner under the charge of Julius, A.D. 61. The neighbourhood was then populated chiefly by Jews, who lived in squalid tenements near the approaches to the Circus Maximus and along the classic stream of Egeria. Their number in Nero's reign is computed to have been twenty or thirty thousand. Then, as now, they attained considerable influence by usury, bribery, and other dark methods. But the poorer class among them were hucksters, petty tradesmen, marine store-dealers, ragmen, picking up bits of glass and old iron along the road and in the dust heaps of the city.[2]

[1] The Arch of Drusus is sometimes referred to as *ad guttam aquæ* for the same reason.

[2] Allard, *Histoire des Persécutions*, vol. i. p. 10.

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At the Porta Capena Cicero was received in triumph by the Senate and people of Rome upon his return from banishment, B.C. 57. Except the fragment of the wall above-mentioned, no vestige of the gate remains.

191.—ST. BALBINA NEAR THE BATHS OF CARACALLA—ST. IGNATIUS OF LOYOLA'S LAST ILLNESS.

A side-road near the ruins of the Baths of Caracalla leads to the ancient Church of **St. Balbina**, of which mention is made in a Roman synod held by St. Gregory the Great in 594. The interior, destitute of ornament, has a cold, neglected look.

A beautiful urn under the high altar enshrines the remains of **St. Balbina**, virgin and martyr, and of her father **St. Quirinus**, martyr, who suffered in the persecution of Hadrian, A.D. 132. Quirinus held the distinguished office of Tribune. Part of St. Balbina's relics are at S. Maria in Domnica. These martyrs have already been referred to under No. 97.

The chief objects of interest are, (1) an ancient episcopal throne of marble inlaid with mosaics, that stands in the apse behind the high altar; (2) the marble tomb of Stefano Sordi (de Surdis), Papal chamberlain, by Giovanni Cosmati, A.D. 1300; (3) a bas-relief of the Crucifixion brought from Old St. Peter's, and said to be the work of Mino da Fiesole.

Adjoining the church is an ugly modern building, used as a penitentiary.

Some time before his death **St. Ignatius of Loyola** bought a vineyard close to St. Balbina, for the purpose of giving country air to the novices and scholastics of the Society, and to the students of the Collegio Germanico. They came once a week on separate days, and sometimes oftener.

In July, 1556, Rome was in a state of panic at the approach of the Duke of Alba, the people fearing the city would be taken and sacked. St. Ignatius, who was seriously ill at the time, retired from the din of arms to the peaceful solitude of St. Balbina. The summer heats were excessive that year, and he became worse. After two or three days of fever, feeling that his end was approaching, he caused himself to be carried back to his home at S. Maria della Strada, where he died on July 31.

The door of the chapel of St. Balbina, where the Saint often prayed, is preserved near St. Stanislaus' room at S. Andrea in Quirinale.

Close by are the immense ruins of the **Baths of Caracalla**, now a wilderness of decay, but formerly a palace of luxury,

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enriched with frescoes, mosaics, and priceless works of art.[1] Some of the pavements of black and white mosaic, with figures of tritons and marine monsters, may still be seen. The baths contained above sixteen hundred seats of marble, and had extensive club-rooms, libraries, dining-rooms, halls for lectures, gymnastics, entertainments of different kinds and spacious gardens.

192.—SS. NEREO ED ACHILLEO—TITULUS DE FASCIOLA.

This interesting little church, just below the Baths of Caracalla, dates from the fifth century, and is dedicated to the martyrs **SS. Nereus and Achilleus,** who suffered at Terracina in the persecution of Domitian. They were officers in the service of the imperial family, and had been converted to the faith by St. Peter himself. Their remains, together with those of **St. Flavia Domitilla,**[2] were conveyed to Rome and buried in the noble sepulchral monument of the Consul Flavius Clemens (St. Flavius Clemens), now known as the *Catacombs of Domitilla,*[3] where a large basilica, still existing, was erected to their honour in the fourth century. In the eighth century the bodies of the two martyrs and of St. Flavia Domitilla were translated from the catacombs to this church. In the thirteenth century, the church being in a ruined and neglected state, they were taken to S. Adriano in the Forum. Finally Cardinal Baronius, of the title of SS. Nereus and Achilleus, having restored this their ancient church in 1596, brought them back with great solemnity to their former resting-place. The heads of SS. Nereus and Achilleus were with the Pope's leave placed in the new church of the Oratorians, S. Maria in Vallicella, where they are still venerated.

For admission to the church apply at the house of the custodian. The principal objects of interest are, (1) the baldacchino over the high altar, resting on four beautiful columns of African marble; (2) mosaics of the year 795 on the face of the apse, a remnant of St. Leo III's restoration; (3) an ancient episcopal throne of marble resting on lions with a back in the

[1] An immense number of works of art and antique remains (statues, columns, bas-reliefs, architectural marbles, cameos, intaglios, bronzes, medals) have been found in these baths. Among the finds were the group of Dirce tied to the horns of the bull, the colossal Hercules of Glycon, Atreus with the son of Thyestes, the Vestal Tuccia, a colossal Pallas, a Flora, a Diana, &c.

[2] The younger.

[3] See No. 379.

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form of a Gothic gable. On this throne Cardinal Baronius caused part of St. Gregory the Great's homily on the two Saints to be carved, being under the impression that it had been delivered in this church; whereas it was in reality spoken in the ancient basilica of the Saints at the Catacombs of Domitilla; (4) a beautiful marble pulpit, said to have been brought by Cardinal Baronius from S. Silvestro in Capite; (5) a large marble Paschal candlestick, an exquisite specimen of ancient Roman work.

The church was formerly known as **Titulus de Fasciola**, "Church of the Bandage," from a popular story that a bandage, with which a wound on St. Peter's foot (caused by the prison fetters) had been dressed, here fell off as the Saint fled from Rome, just before he met our Lord at *Domine, quo vadis?*

Anastasius Bibliothecarius says that St. Felix III (483—492) was priest of this church before his elevation to the Papacy.

193.—S. SISTO—CHURCH OF ST. SIXTUS II—THE POPE AND HIS ARCHDEACON.

This ancient and venerable church, so rich in holy memories and traditionary history, has a desolate and forlorn look, being now bare of ornament and little frequented. Its ancient name *Titulus Tigridæ*, may have been derived from the name of some Roman lady on whose property it stood. Innocent III restored it in 1200, and his successor, Honorius III, gave it to St. Dominic in 1217.

According to an ancient tradition, supported by the title of the church, it was at this point of the Appian Way that **St. Laurence**, the young archdeacon and martyr, overtook the Pope, **St. Sixtus II**, and the four deacons, **SS. Januarius, Magnus, Vincentius**, and **Stephanus**, as they were being dragged to martyrdom. The affecting scene is described by St. Ambrose, St. Augustine, St. Maximus, and others. St. Laurence, shedding tears of grief at not being allowed to share in their martyrdom, fell at the Pope's feet, exclaiming: "Father, where are you going without your son? Whither are you going, O holy priest, without your deacon? You were never wont to offer sacrifice without me your minister. Wherein have I displeased you? Have you found me wanting in my duty? Try me now, and see whether you have made choice of an unfit minister for dispensing the Blood of the Lord." The holy Pontiff replied: "I do not leave you, my son, but a greater trial and a more glorious victory are reserved for you, who are in the full vigour of youth. We are spared on account of our

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weakness and old age. You will follow me in three days' time."

Embracing him tenderly, the Pope bade him distribute the treasures of the Church among the poor, lest they should fall into the hands of the persecutors. This was in the persecution of Valerian, A.D. 258.

194.—ST. DOMINIC AT S. SISTO—ANGELS SERVE THE COMMUNITY AT TABLE.

The Convent of S. Sisto, given with the church to St. Dominic by Honorius III, in 1217, was the very home of holy poverty. The brethren were often in want of the barest necessaries of life.[1] One day when there was no food of any kind in the house, the Saint bade the Brothers call the community to the refectory at the usual dinner hour. They replied: "But, holy Father, there is nothing to give them to eat." Dominic repeated the command, and at a given signal all the community entered the refectory. Grace was said, and every one being seated, Brother Henry began to read. The Religious looked for a while in surprise at the empty plates and cups, and then at Dominic, who was praying, his hands being joined together on the table. Suddenly two angels appeared in the midst of the refectory carrying loaves on two white cloths, which hung from their shoulders. They began to distribute the bread, beginning at the lower ends of the tables, one at the right hand and the other at the left, placing before each Brother one whole loaf of white, exquisite bread. When they were come to Dominic they placed in like manner an entire loaf before him, then bowed their heads and disappeared. The Saint then said to his brethren: "My brethren, eat the bread which the Lord has sent you." And he bade the servers pour out the wine. The large vessels, empty before, were found filled to the brim with excellent wine, which lasted three days. Then in a beautiful exhortation the Saint warned his brethren never to mistrust the Divine goodness, even in time of greatest want.[2]

This event forms the subject of a beautiful fresco by Sogliani in the Convent of S. Marco, Florence.

[1] See No. 236. Two Dominicans of S. Sisto give their only loaf to an angel.

[2] Drane, *Life of St. Dominic.*

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195.—MIRACLES OF ST. DOMINIC AT S. SISTO.

The monastery being in a dilapidated state, it was necessary to restore it. One of the masons employed, whilst excavating under part of the building, was buried by a mass of falling earth. The brethren ran to the spot too late to save him. Dominic commanded them to dig him out whilst he knelt in prayer. They did so, and when the earth was removed the man arose alive and unhurt.

At S. Sisto Dominic raised to life the dead child of a Roman widow, named Tuta de' Buvaleschi, by making the sign of the Cross over him and taking him by the hand. This miracle caused great excitement. Pope Honorius III heard of it, and ordered it to be announced from the pulpits of the city, in spite of the Saint's protests.

Here, also, the Saint raised to life a young man named Napoleon Orsini, who had been thrown from his horse and killed. The dead body, bruised and horribly mangled, was carried into the chapter-house, where Dominic and the Cardinals Nicolà Ugolini and Stefano Orsini (the latter being the uncle of the dead man) were assembled to install the nuns of Trastevere at S. Sisto, the Dominican friars having recently left for S. Sabina. Mass was first said, then the Saint, in presence of the Cardinals and nuns, prostrated himself on the ground weeping and praying. Thrice he touched the face and limbs of the deceased; then extending his hands towards Heaven, he cried with a loud voice: "Young man, in the Name of our Lord Jesus Christ, I say unto thee, arise!" Immediately, in the sight of all, the young man arose alive and unhurt.

In the chapter-house are some modern frescoes representing these miraculous events.

196.—THE NUNS OF TRASTEVERE INSTALLED AT S. SISTO.

When Honorius III presented to the Saint the church and monastery of S. Sabina on the Aventine, S. Sisto being vacated by the friars was occupied by a community of nuns from S. Maria in Trastevere, under the following circumstances.

These religious women, nearly all of noble birth, were living in the convent at Trastevere without enclosure and greatly relaxed in fervour. The Pope had tried to bring them to regular observance, but failed, owing to the opposition of their families, which were among the most influential in Rome. At

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length he committed the task to Dominic and Cardinal Ugolini, Bishop of Ostia. The Saint gave several exhortations to the nuns, and tried to induce those who wished to live as true Religious to come and form a new community in the convent of S. Sisto, which he and his friars had lately vacated. But his words produced little impression; the nuns could not be persuaded to leave their home in Trastevere; their friends, too, in the city encouraged them to resist the proposal of the Spanish friar. St. Dominic, however, persevered, and won over the abbess and nearly the whole of the community to the Pope's wishes. There was, however, a condition imposed and accepted. In the Church of Trastevere was kept a celebrated **picture of our Lady**, greatly venerated by the Romans from ancient times. Sergius III had caused it to be placed in the Lateran basilica, but in the middle of the night it found its way back to the old church from which it had been taken.

The nuns now proposed that in going to S. Sisto they must be allowed to carry their picture with them, and should it come back to Trastevere of itself, as in the days of Pope Sergius, they were to be held free to come back after it. St. Dominic accepted the condition. At midnight on February 27–28, 1218 (Ash Wednesday), the picture was carried from Trastevere to S. Sisto, accompanied by Cardinals Nicolà Ugolini, Stefano Orsini and many other persons, all barefoot and carrying torches. The nuns were waiting for it with great marks of respect. It did not return to Trastevere, and its quiet domestication in the new house completed the settlement of the nuns.[1] It was after an exhortation to these nuns that St. Dominic was led to S. Sabina by an angel.[2]

As the population receded from the neighbourhood of S. Sisto, the district became malarious, and in the sixteenth century (about 1570), St. Pius V transferred the nuns to the new convent of SS. Domenico e Sisto, near Piazza Magnanapoli. They brought with them the picture of our Lady, and the principal relics and ornaments of their old church.[3]

197.—S. CESAREO—ST. JOHN AT THE LATIN GATE.

Near S. Sisto and SS. Nereo ed Achilleo is the interesting mediæval Church of **S. Cesareo**, dedicated to St. Cæsarius, deacon and martyr, who suffered under Diocletian in A.D. 300, being tied up in a sack together with a priest named Julius, and

[1] Drane, *Life of St. Dominic*, chap. xiv. [2] See No. 242.
[3] See No. 76.

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flung into the sea.[1] Their bodies being cast on the shore were rescued by the Christians.

The relics of **St. Cæsarius** have been preserved at Santa Croce for several centuries. Clement VIII rebuilt this church before his elevation to the Papacy, about A.D. 1560, and, later on, created his nephew, Silvestro Aldobrandini, still a boy, Cardinal of S. Cesareo. The high altar is richly inlaid with mosaics. The delicate mediæval carving in front of the altar, where the body of the Saint once lay, is much admired. An ancient episcopal throne, inlaid with mosaics, stands in the centre of the apse. The side altars have beautiful columns of black and white marble. The pulpit, an interesting specimen of mediæval work, rests on twisted columns inlaid with mosaics, the capitals being decorated with heads of animals.

Two Popes were here elected, viz.: St. Sergius I, in 688, and Eugenius III, the friend of St. Bernard and Abbot of Tre Fontane, in 1145.

Opposite S. Cesareo a pleasant lane branches off to the left of the high-road towards the Church of **St. John at the Latin Gate**, which was built by Adrian I in 772, restored by Celestine III in 1191, and again by Cardinal Rasponi in 1686. Round the entrance door are some Cosimati mosaics of the thirteenth century. The interior is poor, having probably been plundered of its monuments and treasures at some period. (1798?)

Near the closed Latin Gate is an octagonal chapel, supposed to be on the very spot where St. John the Evangelist was immersed in a cauldron of boiling oil during the persecution of Domitian. The holy Apostle, sole survivor of the Twelve, was probably first scourged, according to the Roman custom with those who could not plead the privilege of Roman citizenship. As he came forth from the seething oil unhurt, a miracle which the pagans attributed to magic, he was banished to the Island of Patmos in the Ægean Sea.[2]

198.—PORTA DI S. SEBASTIANO—ARCH OF DRUSUS.

The Porta S. Sebastiano (the ancient Porta Appia of Aurelian) was rebuilt by the Emperor Honorius with the spoils of the Temple of Mars, that stood close by on the slope outside the gate. It has two fine semicircular towers of the Aurelian

[1] Alban Butler, *Lives of the Saints*, November 1.

[2] Tertullian, *De Præscript*, chap. xxxvi. and St. Jerome, *in Math.* chap. xx. mention this miracle. The cauldron which is shown is of doubtful authenticity.

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Wall, resting on a basement of marble blocks. The pilgrim from Einsiedeln, who visited Rome in the ninth century, speaks of fourteen city gates and three hundred and eighty-three wall towers as existing at that date.

The Arch of Drusus, which stands near the gate, was erected by the Senate in the year 8 B.C., to commemorate the victories of Drusus Germanicus, stepson of Augustus, over the Germans. It is built of travertine with a marble cornice, and has two columns of African marble on either side. The arch once supported an equestrian statue of Drusus, two trophies, and a seated female figure representing Germany. It was utilized later as one of the supports of the aqueduct conveying water to the baths of Caracalla. The arch has a special interest from the fact that **St. Paul** must have passed under it when led prisoner to Rome in A.D. 61. The place is quiet enough now, but the approach to the busy metropolis was then a confused scene of horsemen and foot-passengers, soldiers and labourers in various costumes and on various errands, who would hardly notice the poor stranger that was being led in chains by a military escort.

Merivale, speaking of this arch, says that it is, with the exception of the Pantheon, the most perfect existing monument of Augustan architecture. It is heavy, plain, and narrow, with all the dignified but stern simplicity which belongs to the character of its age.

Just outside the gate (*ad clivum Martis*) stood the celebrated **Temple of Mars,** before which multitudes of Christian martyrs were dragged on their way to execution, to tempt them at the last moment to apostatize. It was vowed in the Gallic War, dedicated in 387 B.C., and was one of the most splendid edifices in Rome. Not a vestige of it now remains. It seems to have been destroyed by Honorius, and its marbles were used to build the bastions of the gate. Near this temple **St. Zeno** and several thousand companions are said to have been martyred in the persecution of Diocletian, A.D. 305.

From the city gate the road descends into the valley of the **Almo,** where antiquaries formerly placed the Porta Capena.

199.—THE CHAPEL, DOMINE, QUO VADIS?

About half a mile further on is the chapel of Domine, quo vadis? built on the spot where our Saviour appeared to St. Peter as he fled from Rome along the Appian Way.

St. Ambrose[1] tells us that when the persecution of Nero

[1] *Sermon* 68.

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broke out (A.D. 65), the Christian converts, alarmed for St. Peter's safety, besought him not to expose his life at the very time when his guidance was most needed by the afflicted Church, but to withdraw from Rome for a while till the storm abated. The Apostle unwillingly yielded to their importunity and made his escape by night. As he fled along the Appian Way, about two miles from the Porta Capena, he was startled by a vision of his Divine Master, who was walking towards the city. "Lord," he said, "whither goest Thou?" (*Domine, quo vadis?*) Christ, casting on him a look of tenderness and sadness, replied: "I go to Rome to be crucified anew," and vanished. St. Peter, seeing in these words a reproof for his flight and want of courage, at once turned back to the city, where he was soon arrested and cast into prison. The chapel *Domine, quo vadis?* marks the traditional spot where St. Peter met our Lord. The impression of the Divine Feet left on one of the stones of the Appian Way is shown in the Church of St. Sebastian. This chapel also contains a plaster copy of Michael Angelo's statue of our risen Saviour, the original of which is to be found in S. Maria sopra Minerva.

When Cardinal de Bonnechose, Archbishop of Rouen, proposed to Pope Pius IX, in September, 1870, that he should leave Rome and fix his residence in France, the Pope took up a little ivory plaque with a gold rim, on which was represented with exquisite art the *Domine, quo vadis?* and presenting it to the Cardinal he said: "St. Peter was stopped by our Lord near the gate of Rome when fleeing from persecution. I do not wish to be exposed to the same reproach."

200.—VIA ARDEATINA—TOMB OF THE MOTHER OF ST. DAMASUS.

Near the chapel the **Via Ardeatina** branches off on the right, leading to the catacombs of Domitilla. We keep to the main road, the Via Appia, and after a few minutes' walk reach a tiny round chapel on our left, standing at the head of a lane that leads to the Valle Caffarelle and to the temple of Deo Redicolo. This little sanctuary, which is left in a pitifully neglected state, was built or restored by the English **Cardinal Pole** in honour of the many martyrs who suffered near this spot.

In 1903, Mgr. Wilpert discovered the tomb of St. Damasus' mother on the left of the Via Ardeatina. As the result of excavations which he was authorized to make, a few fragments of the sepulchral inscription were found; but more important still, almost the entire text of the epigraph was preserved in

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The Palatine Hill. (Chap. VIII, No. 182.)

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Catacombs of S. Callisto: Crypt of the Popes. (Chap. IX, No. 201.)

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the plaster which had at one time adhered to the memorial tablet. It begins with the words: *Hic Damasi Mater posuit Laurentia membra.* The name of the Saint's mother is hereby revealed, and suggests a reason for the dedication of the church in honour of the martyr St. Laurence, which St. Damasus built near the theatre of Pompey, and which is known as S. Lorenzo in Damaso.

201.—THE CATACOMBS OF ST. CALLIXTUS ON THE APPIAN WAY.

About a mile and a quarter from the Porta S. Sebastiano, we reach the entrance to a vineyard, shaded with cypresses, and bearing the inscription: *Le Catacombe di San Callisto.* The ruins immediately inside the entrance are a remnant of the sepulchral monument of the noble family Cæcilii. Entering the vigna, we are met near a low building by two or three Trappist monks, who have charge of these catacombs and act as guides. A fee of one lira (franc) is paid by each visitor, who receives a wax taper and is warned that it is forbidden under pain of excommunication to take any earth, sand, or fragment of stone from the catacombs.

A few *preliminary remarks* may be here inserted.

(*a*) The sanctity of tombs was guaranteed by Roman law to all creeds alike. Whether the deceased had been pious or impious, a worshipper of Roman or foreign gods, his place of sepulture was considered by law a *locus religiosus*, as inviolable as a temple. In this respect there was no distinction between Christians, pagans and Jews; all enjoyed the same privileges and were subject to the same rules.[1]

(*b*) From Apostolic times to the persecution of Domitian, the faithful were buried, separately or collectively, in *private* tombs (*v.g.*, on the estates of Lucina, Priscilla, &c.), which did not have the character of a church institution. They enjoyed all the immunity of private property.

The Christian cemeteries of the first century were built publicly, in defiance of public opinion. The cemetery of the Christian members of Domitian's family, viz.: Flavius Clemens, Flavia Domitilla, Plautilla, Petronilla and others, has a public entrance hewn out of a perpendicular cliff, conspicuous from the high-road (the *Via delle Sette Chiese*).[2] The crypt is

[1] Lanciani, *Pagan and Christian Rome*, pp. 306, 307; Northcote, *Roma Sotterranea*, ch. iii. p. 45.

[2] See Northcote, *Ibid.* p. 71.

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approached through a vestibule, which is richly decorated with terra-cotta carvings and with frescoes on the ceiling.

(*c*) The underground catacombs were commenced in times of persecution after the first century. They were called after the names of the persons in whose properties they existed, the catacombs of Domitilla, Cyriaca, Priscilla, Prætextatus, &c. Catacombs could not be excavated in every soil; the presence of veins or beds of soft volcanic stone or granular tufa was a necessary condition of their existence.

(*d*) The aggregate length of the galleries of the catacombs hitherto discovered is said to be 866 kilometres, *i.e.*, 587 geographical miles. These galleries occupy different levels, reach down to three, four, and even five rows, and are ventilated by air-shafts. In the upper galleries and chapels are *luminaria*, or funnel-shaped apertures to admit light; the rest are perfectly dark. They resemble the narrow shafts of a mine shooting out horizontally, so narrow and low, that you can easily touch the ceiling and the walls on either side with your hands as you walk along. To the right and left are *loculi* or berth-like recesses, wherein the bodies of the dead were placed, each occupying its own cavity, shut in by marble slabs or jointed tiles.

(*e*) In the case of a martyr a cup or glass phial, containing some of the blood he had shed for the faith, was frequently placed near his head,[1] and on the slab enclosing the remains was sculptured either the outline of a palm-branch, or the word MARTYR, in full or in its abbreviated form M̄. Sometimes sponges, or sediment tinged with their blood are found in the graves of martyrs, as also the very instruments of their torture.

(*f*) St. Callixtus, Pope and martyr (218—223), while still Deacon of Pope St. Zephyrinus, was appointed superintendent of the works at this cemetery, which he enlarged and beautified, and which preserves his name, though he was not himself buried here. He suffered martyrdom (as will be explained under No. 278) near S. Maria in Trastevere, and was buried in the cemetery of Calepodius, whence his body was translated to S. Maria in Trastevere in 824.

(*g*) The works begun by St. Callixtus in the persecution of Septimius Severus (204—212) to mask the entrances of the catacombs by connecting them with old disused sand-pits,

[1] See Marucchi, *Eléments d'Archéologie Chrétienne*, i. p. 131. The Sacred Congregation of Rites requires the contents of the phial in each case to be submitted to chemical analysis, to ascertain whether the substance is really blood before accepting it as a proof of martyrdom.

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themselves underground, were continued in the persecution of Valerian (257—260), when not only were the approaches more perfectly concealed, but former stairs were removed, galleries blocked and barriers erected at every turn. To one who was not in the secret, even if he succeeded with the help of a torch in finding the entrance through the underground sand-pits, it became a hopeless task to proceed beyond a short distance, for he was foiled and balked at every turn by blind corridors that seemed to lead nowhere; moreover, he would not know the secret sign or number of raps to be given, on hearing which, those within would open a concealed door from above and let down a ladder to admit him, or roll back a stone disclosing a secret stair to the gallery below.

(*h*) That the Christians from the beginning visited out of devotion the tombs of the martyrs, we know from St. Jerome, St. Paulinus, and Prudentius; we know also that in times of persecution they concealed themselves in the catacombs and here assisted at the celebration of the Divine Mysteries. An edict was passed forbidding these assemblies,[1] but the Christians succeeded in baffling the vigilance of the Government. Popes St. Stephen I and St. Sixtus II both said Mass in the crypt-chapels and were there beheaded.[2]

202.—THE CATACOMBS OF ST. CALLIXTUS (*continued*).

1. **The Oratory of St. Sixtus. De Rossi's Discovery.**—Following our Trappist guide, we first visit a small brick building (above ground) with three apses, which was identified by De Rossi as the ancient Cella Memoriæ of St. Sixtus, built by St. Fabian in the third century. It contains inscriptions and reliefs from the catacombs, plans of the parts hitherto discovered, and copies of the most important mural paintings. The entrance to the catacombs is near this building.

In 1849 De Rossi chanced to find in the cellar of a vineyard near this oratory a fragment of a monumental stone having on it the upper part of the letter R, followed by the complete letters NELIUS · MARTYR. He concluded at once that it belonged to the grave of St. Cornelius, Pope and martyr, and,

[1] Northcote, *Roma Sotterranea*, p. 87.

[2] On the Christians being hunted in their assemblies in the catacombs, see Allard, *Histoire des Persécutions*, p. 85.

On the interesting subject how the Christian community, availing itself of the law sanctioning *funeral clubs*, came to own the cemeteries or catacombs, see Allard, *Ibid.* vol. ii. pp. 10, *seq.*, pp. 485, *seq.*; Northcote, *Ibid.* pp. 49—53.

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having induced Pope Pius IX to purchase the vineyard, set to work diligently with his excavations. It was not long before he came upon the other half of the same slab, lying at the foot of the grave to which it evidently belonged. He could now read plainly—

CORNELIUS · MARTYR.
EP.

This was enough to convince him that he had hit upon the cemetery of St. Callixtus, for he knew from his ancient guides that the tomb of St. Cornelius, though not actually within its precincts, was hard by. Further important discoveries followed, till the whole cemetery of St. Callixtus, with its crypt-chapels of the Popes and of St. Cecilia, gradually yielded its secrets to the young archæologist.

2. **Descent to the Catacombs.**—The descent is made by a steep flight of steps constructed probably after the time of Constantine, when the faithful of the fourth and fifth centuries used to come in crowds to visit these subterranean chapels and venerate the tombs of the martyrs. St. Jerome,[1] writing in the fourth century, says: "While I was pursuing my studies at Rome as a youth, I was accustomed on Sundays, in company with others of the same age and disposition, to visit the tombs of the Apostles and Martyrs, and frequently entered the vaults which are dug deep down in the earth, and have the bodies of the dead ranged along the walls on either side as you enter. Everything there is so dark, that the saying of the prophet seems almost verified: 'Let them go down alive into Hades.' Here and there a scanty light admitted by a hole from above moderates the horror of the darkness; and as you advance step by step, and are immersed in the blackness of night, you are reminded of the words of the poet, 'The very silence fills the soul with dread.'"

St. Paulinus and Prudentius also speak of the catacombs as being devoutly visited by the early Christians. St. Paulinus[2] says that the tombs of the martyrs here contained could not be numbered.

Preceded by our Trappist guide we leave the bright light of day and plunge down into the Egyptian darkness of a subterranean world. Lighting our tapers, we grope along the passages, peopled on either side by the dead, as they lie in their narrow receptacles. The covers of some of the tombs have

[1] In *Ezech.* chap. xl.

[2] Poem. 27 in Nat. For Prudentius on the catacombs, see Northcote, *Roma Sotterranea*, pp. 98, 99.

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been removed, revealing only dust and occasionally fragments of bones; others are shut in by marble slabs or jointed tiles. The bodies of martyrs, wherever discovered, have been translated elsewhere. It is hard to realize that crowds of Christians in days of persecution were forced to take refuge in these dark recesses and kept there, packed in a mine, with its crypts and cemeteries, for weeks and weeks together. It was a living tomb, solaced, however, by the voice of prayer and praise and by the daily celebration of the Divine Mysteries.

"A catacomb," says Cardinal Wiseman,[1] "may be divided into three parts, its passages or streets, its chambers or squares and its churches. The passages are long, narrow galleries, cut with tolerable regularity, often so narrow as scarcely to allow two persons to go abreast. They sometimes run quite straight to a considerable length; but they are crossed by others, and these again by others, so as to form a complete labyrinth or network of subterranean corridors. To be lost among them would easily be fatal.

"The walls of these galleries, as well as the sides of the staircases leading to lower depths, are honeycombed with graves, large and small, of sufficient length to admit a human body laid with its side to the gallery. Sometimes there are three or four of these rows, one above the other, sometimes many more."[2]

Our guide points out to us the *graffiti*, or scribblings on the walls left by pious pilgrims in the fifth, sixth, and seventh centuries, and important as showing that we are approaching a place of more than ordinary sanctity.

3. **The Papal Crypt or Tomb Chapel of the Popes.**—Presently we reach a chamber of considerable dimensions containing the tombs of the Popes. The walls are lined with graves of the earliest Popes, many of them martyrs, viz.: St. Soterus (168—176), St. Zephyrinus (200—218), St. Pontianus, who died in exile in Sardinia (230—235), St. Anterus, martyr (235, 236), St. Fabian, martyr (236—250), St. Lucius, martyr (253, 254), St. Stephen I, martyred in the catacombs of St. Sebastian under Valerian (254—257), St. Sixtus II, martyred in the catacombs of Prætextatus (257, 258), St. Dionysius (259—269), St. Eutychianus, martyr (275—283), and St. Caius (283—296). Of these, the gravestones of SS. Anterus, Fabian, Lucius and Eutychianus have been discovered, with inscriptions in Greek. Though no inscriptions have been found of the other Popes mentioned,

[1] *Fabiola*, Part II. chap. ii.

[2] Further particulars will be found in Cardinal Wiseman, *Ibid.* chap. ii. and iii.; also in Northcote's *Roma Sotterranea*.

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they are known from the earliest authorities to have been buried here.

Over the site of the altar is one of the beautifully-cut inscriptions of Pope St. Damasus (366—384), referring to the bodies of the Saints that here lie buried, and concluding with the touching words:

> Here I, Damasus, wished to have laid my limbs,
> But feared to disturb the ashes of the Saints.

He was buried in the chapel near the entrance, whence his body was translated to the Church of S. Lorenzo in Damaso.

4. **The Crypt of St. Cecilia.**—From the chapel of the Popes a narrow passage leads to the tomb-chapel of St. Cecilia, virgin and martyr, the story of whose martyrdom (A.D. 177) is related elsewhere.[1] Her body was carried to the catacombs of St. Callixtus, and there, hard by the vault where the Vicars of Jesus Christ slept in peace, rested in a coffin made of cypress wood. After many centuries Pope Paschal I (817—824), who translated into the different churches of Rome the relics of so many martyrs, wished also to remove those of St. Cecilia, but was unable to find them amidst the ruins which blocked up the whole place, and so was compelled to desist from his design. Four years afterwards he had a dream in which St. Cecilia appeared to him and told him where to find her body near the vault whence he had removed the relics of the Popes. Accordingly he renewed the search and found the body in the place specified, "fresh and perfect as when it was first laid in the tomb and clad in rich garments interwoven with gold, with linen cloths stained with blood rolled up at her feet, lying in a cypress coffin." It is he himself who gives us this account. He adds that he covered the body with silk, spread over it a covering of silk gauze, laid it in a white sarcophagus and placed it beneath the altar of the Church of S. Cecilia in Trastevere.[2]

Close to the entrance of the chamber will be observed upon the wall a painting of St. Cecilia richly attired. Under it is a niche for a lamp, at the back of which is a head of our Saviour. To the right of the niche is a figure of St. Urban, friend of St. Cecilia, who here buried her remains in the *arcosolium*, or altar tomb[3] near the above paintings. Higher up are the figures

[1] See No. 265.

[2] See Northcote, *Roma Sotterranea*, pp. 151, seq.

[3] The tomb is now empty. An altar is placed here and Mass said on St. Cecilia's feast, November 22.

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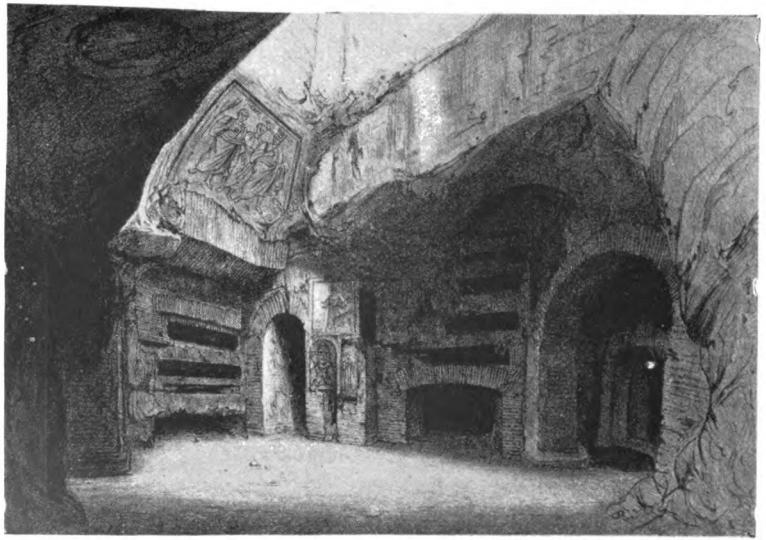

Catacombs of S. Callisto : Crypt of St. Cecilia. (Chap. IX, No. 202.)

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Catacombs of S. Callisto: Tomb of St. Cornelius, P.M.
(Chap. IX, No. 202.)

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of three Saints, Polycamus, Sebastian, and Curinus. The chamber is lit by a *luminare* or light-shaft.[1]

5. **Tomb Chamber of St. Eusebius, Pope and martyr** (310) **Tomb of St. Cornelius, Pope and martyr** (253).—The tomb chamber of St. Eusebius has one of the beautiful inscriptions of Pope St. Damasus, referring to the Pope's exile and death. At the top and bottom of the tablet is the title :

Damasus Episcopus fecit Eusebio Episcopo et Martyri.

The tomb of **Pope St. Cornelius** (251—253) is in the area of St. Lucina, which was begun in Apostolic times (A.D. 58), probably by *Pomponia Græcina*,[2] the wife of Plautus, the conqueror of Britain. It is connected with the cemetery of St. Callixtus by a labyrinth of galleries. The tomb has no chapel of its own, but is a mere grave in a gallery, with a rectangular instead of a semicircular space above (*arcosolium*) as in the chambers. On the wall, right of the tomb, are painted two figures of Bishops in sacerdotal garments, with inscriptions declaring them to be St. Cornelius and St. Cyprian of Carthage, who are thus associated because they suffered on the same day of the month (September 14) though not in the same year. Two similar portraits are on a narrow wall projecting at a right angle from the tomb, but the name only of one can be deciphered, that of St. Sixtus. These figures seem to be Byzantine work of the seventh century. At the right hand of the tomb stands a truncated column about three feet high, concave at the top, intended for a lamp that in early ages burnt constantly before the martyr's remains. St. Gregory the Great has in his list of oils sent to the Lombard Queen Theodelinda as relics, "Oleum Si. Cornelii," oil from St. Cornelius' tomb. A reason assigned why St. Cornelius was buried here, and not in the crypt of the Popes, is that he belonged to the noble family of the **Cornelii**, who probably owned this part of the catacombs (*Area Sæ Lucinæ*), or had their graves here.[3]

6. **Mural Paintings in the Catacombs.**—In the chambers known as "Sacrament Chapels," and in other parts of the catacombs, the walls are adorned with frescoes representing biblical, liturgical, and symbolical subjects. One of the most frequent of these representations is that of the *Good Shepherd*,

[1] Interesting information concerning St. Cecilia and her martyrdom, the race from which she sprang, &c., also concerning the charity of the early Church of Rome, will be found in *The Month*, 1874, vol. ii. pp. 59, seq.

[2] St. Lucina was probably the Pomponia Græcina of A.D. 58. See Northcote, *Roma Sotterranea*, p. 124.

[3] See Northcote, *Ibid.* p. 177.

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generally painted on the central space of the arched ceiling, subjects of minor interest being introduced around it in compartments.[1]

Among the Biblical subjects are, (1) the Fall of Adam and Eve; (2) Noah in the ark; (3) the Sacrifice of Isaac; (4) Moses receiving the Law; (5) Moses striking water from the rock; (6) the Three Children in the fiery furnace; (7) Daniel in the lions' den; (8) Jonas swallowed up by a whale; (9) Jonas disgorged by the whale; (10) the Nativity of our Saviour; (11) the Epiphany; (12) the multiplication of the loaves and fishes; (13) the Raising of Lazarus, &c.

The Sacraments are represented under different types:

Baptism, under the figure of Moses or St. Peter striking the rock.

Penance, by the paralytic carrying his bed.

Holy Eucharist, by a tripod, or sacrificial table, on which are placed bread and a fish, and at one side a priest with hands imposed in the act of declaring that what seemed bread was in truth the Ichthus, *i.e.*, "Jesus Christ, Son of God, the Saviour."

Holy Communion, or the Eucharistic banquet, and the agape are also depicted. Another symbol[2] of the Blessed Sacrament is that of a live fish rearing its head above the water, and carrying on its back a basket of bread and a flask of wine; these, however, represent only the sacramental appearances; underneath them is the reality, viz., the living Body and Blood of the Ichthus, *i.e.*, of "Jesus Christ, Son of God, the Saviour."[3]

There are also representations of our Divine Lord, His Blessed Mother, and the Saints.

7. **Inscriptions in the Catacombs.**—This is a subject that might fill a volume; we can touch upon it but very briefly.

Cardinal Wiseman observes that the word to *bury* is unknown in Christian inscriptions. "*Deposited* in peace," "the *deposition* of N.N.," are the expressions used; which mean that the dead are left there but for a time till summoned again, as a pledge or

[1] Accurate chromo-lithographs of these frescoes will be found in De Rossi's great work, *Roma Sotterranea*, vol. ii., a few of which are reproduced in Dr. Northcote's work bearing the same title.

[2] The reason why *symbolical* representation was so often used is attributable probably to the *disciplina arcani*, *i.e.*, the law requiring Christians to conceal from unbelievers the greater mysteries of faith, lest they should be exposed to desecration and blasphemy. They desired to convey instruction and to excite devotion among themselves, and at the same time to protect the truths of faith from malicious interpretation.

[3] For fuller information see Northcote, *Roma Sotterranea*, pp. 202, seq.

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precious thing entrusted to faithful but temporary keeping. The word "cemetery" suggests only a place where many lie, as in a dormitory, slumbering for a while, till dawn come, and the trumpet's sound awake them. The grave is called "the place," *locus*, or more technically, "the small home," *loculus*, of the dead in Christ.

Amongst inscriptions occurring on these *loculi* or tombs are: "Live in the Lord and pray for us":—"Live in peace and pray for us":—"Sabbatius, sweet soul, pray and entreat for thy brethren and comrades":—"Atticus, thy spirit is in bliss, pray for thy parents":—"Jovianus, may you live in God, and pray for us":—"Anatolinus, may thy spirit rest well in God, and do thou pray for thy sister":—"Pray for us, because we know that thou art in Christ." Such inscriptions mark chiefly the tombs of martyrs.

The belief in Purgatory characterizes countless other inscriptions: thus: "Sweetest, dearest Antonia, may God refresh thee in peace":—"May thy spirit, Victoria, be refreshed in the good God":—"May thy soul, Victorinus, live in refreshment":—"May God, Christ the Almighty, refresh thy spirit":—"Eternal light shine upon thee, Timothea, in Christ," &c.[1]

The epitaphs on pagan tombs of the same period contain expressions of overpowering grief, or of despairing, eternal farewell. "*In æternum vale.*"

203.—THE CATACOMBS OF PRÆTEXTATUS.

Leaving the Catacombs of St. Callixtus, we follow the Appian Way in the direction of the Church of St. Sebastian, which is about half a mile further on. In the vineyard on the left of the road are the **Catacombs of Prætextatus**, not open to visitors. They are approached by a secret entrance some distance from the road. Long, narrow galleries lined with tufa, and occasionally with brick work, their sides pierced with *loculi* or tomb cavities, and covered with inscriptions, lead to a large crypt or chapel (discovered in 1857) built with solid masonry and lined with marble. The vault is elaborately painted with bands of roses, corn sheaves, vine-leaves and grapes, representing the four seasons; also laurel leaves denoting victory. Birds sport among the leaves and flowers.[2] At the back of the chancel arch is a rural scene of which the central figure is the Good Shepherd bearing a sheep on His shoulders.

[1] See De Rossi, *Roma Sotterranea.*

[2] A sketch of this painting will be found in Northcote's *Roma Sotterranea*, p. 97.

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Martyrdom of St. Sixtus II.—On August 6, 258, **Pope St. Sixtus II** celebrated the Divine Mysteries in this crypt chapel, surrounded by his deacons, in presence of a considerable number of the faithful. After the Holy Sacrifice he was addressing an exhortation to the assembled Christians, when suddenly the pagan persecutors, led probably by some traitor or apostate, burst into the room, arrested the Pope with his **six deacons**, and, according to St. Cyprian, a priest named **Quartus**, and dispersed the assembly. The prisoners were dragged before the City Prefect and at once condemned, then led back to the catacombs to be there executed. As mentioned above, St. Laurence overtook them at S. Sisto.

The holy Pope was beheaded in the very crypt where he had offered the Holy Sacrifice, and four deacons suffered with him, viz.: **SS. Januarius, Magnus, Vincentius, and Stephanus.** Two others, **SS. Felicissimus and Agapitus**, won their crown on the same day, but in another place. The priest **Quartus** probably met his death along with the Pope. The bodies of St. Sixtus and the four deacons were afterwards buried by the Christians in the Catacombs of St. Callixtus; those of the other two deacons were laid in the Catacombs of Prætextatus, where an inscription with their names was found by De Rossi.

Thousands of holy martyrs have lain buried for centuries on either side of the Via Appia. We feel we are treading on holy ground. Cardinal Baronius[1] says that it was the custom of the faithful in the twelfth century to visit the catacombs barefoot, a custom even then accounted *ancient.*

204.—BASILICA OF ST. SEBASTIAN.

St. Sebastian's is full of interest, and has been a place of pilgrimage since the third century. It was venerated long before the Saint's martyrdom (A.D. 288), because of its having been the temporary resting-place of the bodies of SS. Peter and Paul, which were hidden in a dry well where now is the chapel known as **Platonia**, behind the apse of the present church. The basilica was first erected in the fourth century in honour of the Apostles, "basilica Apostolorum," and had for its "confession," not the tomb of St. Sebastian, but the **Platonia.** Its form was the usual one, a nave with side aisles and terminating in an apse. After several restorations in mediæval times, it was finally reduced to its present form in 1611 by Cardinal Scipio Borghese, nephew of Paul V. Little now remains of the ancient edifice.

[1] *Annales*, A.D. 1115, n. 4.

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St. Sebastian's martyrdom, which occurred on the Palatine in the year 288, has been related above. The pious lady **Lucina**[1] having rescued his remains from the public drain, into which they had been cast, buried them *apud vestigia Apostolorum, i.e.*, in the vault on the Appian Way where the bodies of the two Apostles had lain.[2] In the seventeenth century Cardinal Borghese removed the remains from the crypt below to the present chapel, which is right over the original tomb.

The portico of the basilica has six granite columns, four being of the very rare colour known as *verdagnolo*. Here are some frescoes by Antonio Caracci, greatly injured by exposure. The interior consists of a nave and apse, with several side chapels.

In the first chapel on the left is the **tomb of St. Sebastian,** with a recumbent figure of the Saint beautifully chiselled in marble, that makes us realize how terrible his death must have been.

The first chapel on the opposite side has a **treasury of relics,** one being a stone with the impression of our Saviour's Feet, taken from the spot on the Appian Way where He met St. Peter flying from Rome.[3] There is some uncertainty as to the authenticity of this relic.

The high altar has four columns of *verde antico*, and beneath is the shrine of **St. Stephen,** Pope and martyr, slain in the catacomb in 257. The church also possesses the bodies of SS. Eutychius and Eusebius, martyrs.

205.—THE PLATONIA AT S. SEBASTIANO.

"The great interest of the cemetery of S. Sebastiano is derived from the shelter which the bodies of the Apostles are said to have had in its recesses during the fiercest times of persecution. The temporary transferment of the remains of SS. Peter and Paul from their graves on the Via Cornelia and the Via Ostiensis to the catacombs, is not a mere tradition. It is described by Pope St. Damasus in a metric inscription, by Pope St. Gregory I[4] in an epistle to the Empress Constantina.

[1] Lucina, a noble Roman lady, widow of Falco Pinianus, a man of consular rank. Her remains are in this basilica.

[2] According to the Acts of St. Sebastian (*Surius*, January 20), he had expressed a wish to be buried *Ad Catacumbas*, at the entrance of the crypt, near the memorial of the Apostles.

[3] See No. 199.

[4] Book iv. n. 30.

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There is evidence even of a double transferment or concealment. These events were represented in the frescoes of the old portico of St. Peter's, destroyed in 1606, 1607, by Paul V. One of them showed the bodies of the Apostles, bandaged like mummies, being lowered into the place of concealment; the other, Lucina and Cornelius bringing back the bodies to their original graves in the Via Cornelia and the Via Ostiensis.[1]

The Platonia (*Placonia*) or subterranean chapel behind the apse of the church was decorated by St. Damasus with marble incrustations. A grave is pointed out as the traditional spot where the bodies of the Apostles were concealed. The descent to the chapel is by a stair at the back of the present church. Round the dimly-lit chamber are twelve *arcosolia* (semicircular cavities with tombs) originally decorated with frescoes of the fourth and fifth centuries, but it is not known who were buried there.

The Acts of Pope St. Stephen's martyrdom relate that he was beheaded by the pursuivants whilst he was sitting in his pontifical chair in this catacomb during the persecution of Valerian.[2] Some remains are shown of what is supposed to have been St. Stephen's throne.

The inscriptions on the walls are passages taken from St. Bridget's revelations concerning the concealment of the bodies of the two Apostles, and from Baronius, referring to the martyrdom of Pope St. Stephen in this crypt.

206.—ST. PHILIP NERI AND ST. BRIDGET OF SWEDEN AT S. SEBASTIANO.

The Catacomb of St. Sebastian (then thought to be that of St. Callixtus) was a favourite place where **St. Philip Neri** used to come to pass the night in prayer. Occasionally he stayed three whole days and nights underground without food. On one occasion, when he was twenty-nine years old, he was preparing for the feast of Pentecost with extraordinary fervour in this catacomb, when suddenly a luminous sphere, like a globe of light, entered into his breast. He felt, as it were, on fire and fell to the ground. Recovering after awhile he arose with a strange palpitation of the heart and a swelling on his left side just over the heart. After his death the large swelling was found to be caused by the opening of two of his ribs as if to

[1] Lanciani, *Pagan and Christian Rome*, p. 345.

[2] Alban Butler, *Lives of the Saints*, August 2; Tillemont, vol. ii.; Baronius, *Annales*, *ad annum 257*.

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allow more room for the beating of his heart. Ever after the miraculous event, he felt this palpitation when saying Mass, or giving absolution or Holy Communion, or when speaking on spiritual subjects.[1]

St. Bridget of Sweden came to S. Sebastiano with her daughter **St. Catherine,** and in one of her Revelations she was told by our Blessed Lord, that while the bodies of the two Apostles lay in the catacombs at the bottom of the well,[2] they were honoured and guarded by angels.[3] She was present when Urban V removed the heads of the two Apostles from the *Sancta Sanctorum* (where they had been hidden during the Saracen invasion of the ninth century) to the Lateran basilica.[4]

The Ancient Via Appia.—If there is time, it is worth while walking on past the large circular tomb of Cecilia Metella[5] for a mile or so, as far as Casale Rotondo, to see the charming scenery from the Via Appia. We are here treading on the very stones that must have touched the feet of **St. Paul,** when he was led prisoner to Rome. The natural features of the country were the same then as at the present day, the long stretch of the Campagna enclosed by the Sabine and Alban hills with Mount Soracte in the distance. But the Via Appia, now so desolate, fringed with fragments of the monuments of the pagan dead, then passed amid gardens, noble tombs and villa residences; and the view of the city, which the Apostle first caught sight of on the Appian Way, near Albano, was very different from what it is now. Augustus had transformed it from a city of brick into a city of marble; and its confused mass of temples, arcades, porticoes, public buildings shone white in the morning light, while in the centre towered the temple of Jupiter Capitolinus, with its gilded roof flashing in the sun.

Near S. Sebastiano, on the *Via delle Sette Chiese*, leading to St. Paul's, is the *Catacomb of St. Domitilla*, which is described elsewhere.

[1] Hope, *Life of St. Philip.*

[2] The bodies were hidden in an old, disused well.

[3] Partridge, *Life of St. Bridget*, p. 206.

[4] See No. 47.

[5] This was probably the spot designated as *Capo di Bove*, where St. Philip one night met three evil spirits.

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207.—ST. TARCISIUS, THE MARTYR OF THE BLESSED SACRAMENT.

On our return to the city we again pass the entrance to the cemetery of St. Callixtus, and think of the holy associations of that venerable spot. Had we passed it on some day of the year 257, we might have seen a young boy of thirteen, "with a countenance beautiful as an angel's in its lovely innocence, with a gravity beyond the usual expression of his years stamped upon his countenance," step forth from a by-path on to the main road, look carefully round to see that he is unobserved, and then walk briskly in the direction of the city. He is clasping something tightly to his breast and concealing it within the folds of his tunic. It is **Tarcisius** the acolyte, who is attached to the clergy of the cemetery of St. Callixtus,[1] and whose privilege it is, by special favour of the Pope, to carry the Blessed Sacrament carefully wrapped in a linen cloth, and in an outer covering of silk, to the Christians in the city, and to the martyrs in prison.[2]

One day he met a band of ruffians and soldiers on the Via Appia, who may have been acting as spies on the movements of the Christians. From the boy's modesty and gravity they saw at once that he was a Christian, and observed that he was carrying something, possibly a letter, in his bosom. They tried to snatch at the sacred deposit in his breast, but he had the strength and courage to resist them; they cast him on the ground and tried to unclasp his arms, but these folded rigid as steel over the Divine Treasure. Cuffs, pulls, blows, kicks had no effect, "he would not betray to ravening dogs the Body of his Lord." In their brutal violence, attempting to tear open the thrice-holy trust, the child was so severely bruised that he died on the spot, but a supernatural power protected the Blessed Sacrament from profanation. Tarcisius' body was found by the Christians, who carried it all bleeding to the catacombs, the Sacred Host being still locked in his arms. This child martyr of the Blessed Sacrament was buried in the Papal crypt near Pope St. Zephyrinus, where later an inscription to his memory was placed by Pope St. Damasus. His body is now venerated in the Church of S. Silvestro in Capite.

[1] Allard, *Histoire des Persécutions*, vol. iii. p. 73. Wiseman, *Fabiola*, chap. xxii.

[2] This was the office of the Deacons, but they were known to the persecutors and would have been at once arrested.

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Via Appia. (Chap. IX, No. 206.)

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Piazza del Quirinale. (Chap. X, No. 208.)

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CHAPTER X.

FROM THE QUIRINAL TO PORTA PIA, AND S. AGNESE OUTSIDE THE WALLS.

208.—THE QUIRINAL PALACE.

THIS is one of the three Apostolic Palaces in Rome, the other two being the Vatican and the Lateran. It was begun by Gregory XIII in 1574, and finished by Sixtus V in 1585. Till 1846 it was used for Papal conclaves, and was a favourite summer residence of the Popes. Since 1870 it has been occupied by the King of Italy. There is little in the interior that calls for special notice. On the landing of the principal staircase is a very important fresco of the *Ascension* by **Melozzo da Forli** (1472), which formerly adorned a side chapel in the Church of the SS. Apostoli. The great hall (*Sala Reale*) is 190 feet long. Here the Cardinals met for Papal elections. The floor is inlaid with precious marbles, and the richly gilt ceiling is adorned with frescoes of scenes from the Old and New Testament by *Lanfranco* and *Saraceni*.

The Private Chapel of the Popes, where no religious service now takes place, is known as the *Paolina*, having been erected by Paul V. It contains a magnificent picture of the Annunciation by **Guido Reni**, and frescoes of the life of our Lady by Albani.[1]

The Gardens of the Quirinal, no longer open to the public, afford many pretty glimpses of St. Peter's. The trim box hedges and clipped avenues remind one of Pliny's account of his Tusculan villa, where he describes the gardens as decorated with similar hedges, having figures of animals cut in the box, and with evergreens clipped into a variety of fantastic shapes.

The Piazza del Quirinale, or large square at the west end of the Quirinal palace, is an attractive spot because of its elevated position, its palatial buildings, its gardens and its ancient obelisk. There is a delightful fountain too, whose waters leaping

[1] The head of St. Laurence, martyr, a marvellous relic, was kept in the Chapel of the Quirinal till 1870. It is now in the sacristy of St. Peter's.

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high into the air and dancing perpetually to their own music have a refreshing sound as the countless rills descend in cadence from the brimming basin to the pool below. The place is quiet enough now, and there is little to remind one of the stormy scenes that here disgraced Rome in the struggle of the Revolution against the Papacy. The Italian soldiers who stand guard at the palace entrance, and the flag of United Italy that floats from the belfry, remind us that the Pope no longer resides here. Above the entrance is a beautiful statue of our Lady and the Divine Child, and, lower down, reclining over the arched doorway, are the figures of SS. Peter and Paul. To the right of the palace, as we face it from the square, is the *Via del Quirinale*, which runs into the well-known *Via venti Settembre*, and at its entrance is a public garden, to make which two churches and two convents were destroyed in 1888. The large building on our right is known as the Palazzo della Consulta, and was built by Clement XII in 1730.

The associations of the place are sad; we can recall only one or two of them.

209.—THE QUIRINAL AND NAPOLEON I.

The opening of the nineteenth century saw **Napoleon I** prosecuting his remarkable career of victories, dismembering empires, creating principalities and kingdoms, and making peace or war at his pleasure. In his pride he put forth his hand against the Holy See, which he had persecuted with savage malignity under **Pope Pius VI.** By a decree of April 2, 1808, he incorporated the Pontifical States with the French Empire, and declared them to be irrevocably united to the Kingdom of Italy, the vassal of France. An armed force entered the Quirinal palace to take possession in the Emperor's name: the Papal guards were disarmed, and the Holy Father[1] found himself a prisoner in his own house. Against this outrageous and unprovoked attack on the rights and property of the Church, he protested strongly; and, after considerable delay, published a Bull excommunicating all concerned in this measure, without naming any one in particular.

On the night of July 4, 1809, the French General Radet entered the Papal apartments with a peremptory demand, in the Emperor's name, that the Pope should renounce at once all temporal sovereignty of Rome and of the Ecclesiastical States: in the event of a refusal he had orders to seize his person and drag him into exile. The Pope, fearless at this fresh display

[1] Pius VII.

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of Napoleon's violence, answered with firmness and dignity: "We cannot, we ought not, we will not yield or renounce that which is not ours. The temporal power belongs to the Church; we are only its administrator. The Emperor may cut us to pieces, but he will never obtain this renunciation from us."

The word of command was given, the Pope was seized and carried off to France, with apparently no other prospect than that he should die in exile like his predecessor. The pathetic story may be read in Cardinal Pacca's *Memoirs*. Napoleon triumphed for a while, the Holy See lay crushed beneath his power; but God was already preparing the restoration of the Pope, and the downfall of his oppressor.

"Napoleon;
A stone by Satan hurled with thunder-shock,
Crumbling the mightiest fabrics of the past;
Heaping the earth with ruin; but at last
Broken itself by falling on the Rock."

(*C. Barraud.*)

210.—PIUS IX'S FLIGHT FROM THE QUIRINAL.

During the Revolution of 1848, when Mazzini, Garibaldi, and a host of desperadoes of the same stamp, were warring against the Papacy, a rabble-rout of Carbonari and of the vilest ruffians of Rome was led by Sterbini, Canino (*i.e.*, Prince Charles Bonaparte), Galletti and others to the Quirinal to wrest from **Pope Pius IX** the abdication of the Temporal Power. The palace was besieged by the insurgents, fire was set to the great doors, and shots were aimed at the windows of the Papal apartments. Charles Bonaparte, who acted like a fury on this occasion, had the largest gun in Rome dragged up from the Piazza della Pillotta and planted in front of the palace, ordering the men to be ready to blow down the palace gates, which the Swiss guards had bolted and were defending. Monsignor Palma, the Pope's Latin secretary, standing near an open window, was shot dead.[1]

This attack upon the Quirinal and the proclamation of the Ministry of Galletti, Sterbini, and their companions took place on the evening of November 16, 1848. The Pope was now a prisoner in the hands of his enemies. On the 21st he received that touching relic of his predecessor, Pope Pius VI, the pyx in which he had carried the Blessed Sacrament with him during the weary journeyings of his exile in France. The next day the Pope came to the resolution of quitting Rome, not

[1] See Balan, *Storia della Chiesa*, vol. i. pp. 507—513, *seq.*

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for his own safety but for the interest of the Apostolic See, and offered to receive the aid of a man of tried fidelity and devotion. Such was the Count de Spaur (the Bavarian Minister). At five o'clock in the evening of the 23rd the French Ambassador, the Duc d'Harcourt, demanded an audience and was admitted. This was the signal for the Pope to exchange his white cassock for the plain black dress of a secular priest. To disguise himself still further he put on a pair of dark spectacles. Amid many difficulties he succeeded in escaping by a disused door, and in reaching an old and heavy carriage prepared for him; he then passed (miraculously it would appear) through the great gates, in the midst of a crowd of sentinels and civic guardsmen, not only without being suspected, but even without being looked at.[1] Driving in the direction of St. John Lateran he found the Count de Spaur waiting for him near the Church of SS. Peter and Marcellinus. The Pope entered the Count's *calêche*, and the Count's faithful servant took the place vacated by His Holiness in the old State vehicle. Both carriages then went along together to the broad space in front of St. John Lateran. Here the old vehicle was drawn up under the shadow of a dark wall, until the faithful steward had had the satisfaction of seeing the Pope and his master pass safely and unchallenged through the gates of Rome, when he immediately returned to the palace. The travellers reached Ariccia between 9 and 10 p.m., the night being dark, and a storm of rain threatening. Here the Countess de Spaur joined them with Father Liebl, and amid many alarms and vicissitudes the journey was continued to Naples.[2]

THE QUIRINAL AND VICTOR EMMANUEL.

Victor Emmanuel came to reside at the Quirinal in October, 1870, and selected as his own the apartments that had been used by the Popes. Here, seven years later, he met his end. During a State ball at the Quirinal on the night of January 9, 1878, the King, oppressed by the close atmosphere, drew near an open window and lit a cigar. Suddenly he fell to the ground and was carried away unconscious. It is believed that he died that same night. The parish priest of the Church of SS. Vincent and Anastasius came at once to administer the last sacraments, but was told the King could not be disturbed. Pope Pius IX, though so cruelly treated by Victor Emmanuel, sent his own confessor, Monsignor Marinelli, to carry a message of forgive-

[1] The *Rambler*, December, 1852, p. 473.
[2] *Ibid.* p. 476.

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ness to the unhappy monarch, but neither was he admitted, from which it is supposed that the King was already dead. On the assurance of the Court chaplain, Mgr. Anzino, that the King had died in Christian sentiments (an impression possibly gathered from some sign or gesture of the dying monarch), the Pope allowed the body to be buried with Catholic service in the Pantheon. What really happened at the last moments of the King is unknown, and perhaps will never be known.[1]

When actually setting out for Rome, in his campaign against the Church, the King wrote a letter to Pius IX on September 8, 1870, professing himself a most obedient, dutiful, and devoted son of the Church, at the same time inviting His Holiness to abdicate his temporal power, retaining only his spiritual sovereignty, "glorious and free from all human control."[2] The Pope's reply was brief and decisive. "His Majesty's letter," he said, "was unworthy of a son of the Church and a Catholic." He repudiated with indignation the King's proposal, at the same time blessing God, who thus permitted the closing years of his life to be filled with so much sorrow and bitterness.[3] The Pope could never bring himself to believe that Rome would fall into the hands of the revolutionists, and up to the last moment he counted on some Divine intervention to save the city.

211.—THE DEMOLISHED CHURCHES AND CONVENTS OF ST. MARY MAGDALEN AND ST. CLARE.

Under the windows of the Quirinal palace and at the entrance of the Via del Quirinale is a public garden with an equestrian statue of Carlo Alberto, father of Victor Emmanuel. This garden occupies the site of two ancient churches and convents, which were destroyed by the Government in 1886.

The first of these churches, **S. Maria Maddalena**, stood in the angle formed by the streets Quirinale and Consulta, and belonged to the *Sacramentine*, or Nuns of the Perpetual Adoration. The church, small but devotional, was much frequented by the pious Romans, who found here the Blessed Sacrament perpetually exposed with the Sisters watching before It. The low chant of the nuns' voices, as they sang Office, could be heard in the street, and served as an invitation to passers-by to enter, if only for a few moments, and join in the loving homage there offered to our Eucharistic God. That little church is now no more. The nuns lived for some fourteen years in a house at the head of the steps leading down to the

[1] See Balan, *Storia della Chiesa*, vol. iii. pp. 902—907.
[2] *Ibid.* vol. ii. p. 1,008. [3] *Ibid.* vol. ii. p. 1,010.

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Forum of Trojan. Their present home is at S. Lucia in Selce, Via Cavour.

The Convent of **St. Clare** (*S. Chiara*) was founded for Capuchin nuns by the Duchess of Tagliacozzo, who bequeathed to them her own house and garden in 1574, but the church was of a much earlier date. Church and convent were levelled to the ground in 1886, the nuns being allowed by the Canonesses of the Lateran to share their home at S. Pudenziana. In front of the church was an atrium, or cloistered court, with an interesting fountain in the centre, having an ancient marble sarcophagus for its basin. Inside the church were some ancient frescoes of St. Benedict and St. Scholastica. Not a vestige now remains of the religious home, where the spouses of Christ lived and sanctified themselves for centuries.

212.—S. ANDREA IN QUIRINALE, THE JESUIT NOVICESHIP TILL 1870—ROOM OF ST. STANISLAUS KOSTKA.

The Noviceship of S. Andrea was founded by **St. Francis Borgia**, third General of the Society of Jesus (1565—1572), and was the religious home of St. Stanislaus Kostka, St. Aloysius, Blessed Rodolf Acquaviva, Blessed Antony Baldinucci, Blessed Thomas Cottam, Venerable Cardinal Bellarmine, Venerable Henry Garnet, Father Claude Acquaviva, the two Fathers Segneri, and a host of other saintly and distinguished members of the Society of Jesus. It was appropriated by the Italian Government in 1870, and converted into a residence for the officials of the Royal Household. The Jesuit novices, driven from their home, wandered as exiles to various places, to Brixen in Tyrol, to Tramin in Tyrol, to Les Alleux in France, to Naples and finally to Castel Gandolfo.

The house was considerably altered to adapt it to its present secular purpose, and during the alterations (in 1888), one of the most venerable and exquisite sanctuaries in Rome, the **room** where the angelic **St. Stanislaus Kostka** breathed forth his pure soul to God, was recklessly destroyed. The materials, however, were preserved and put together again in a part of the building near the church, every pains being taken to reproduce an exact copy of the original room. It may be visited on application to the sacristan.

In the centre of the room is a recumbent figure of the dying Saint, a masterpiece by Le Gros, the face, hands, and feet of white marble, the habit of black, the couch of yellow Siennese marble. It was formerly studded with jewels and surrounded by a balustrade of solid silver; but these were carried off by the French at the close of the eighteenth century.

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At the altar to the right of the statue Pope Leo XIII said his first Mass on January 1, 1838. Over the altar on the left is an authentic copy of the *Madonna di S. Luca.*[1] A similar copy was given by St. Francis Borgia to Blessed Ignatius Azevedo, martyr of the Society of Jesus. Blessed Ignatius, who with thirty-nine companions, was martyred at sea by Calvinists in 1570, died clasping this picture in his arms. St. Teresa in her distant cell at Avila saw the forty martyrs ascend to Heaven resplendent with light.

The fountain, where Stanislaus used to cool his inflamed breast after Holy Communion, stood at the back of the garden, and may now be seen in a ruined state at the end of a street behind the Noviceship.

The beautiful church of the Novices, **S. Andrea in Quirinale,** was built by Prince Camillo Pamfili, nephew of Pope Innocent X, from the designs of Bernini, between the years 1650 and 1670. Bernini considered it one of his best works. It has a Corinthian façade and a projecting semi-circular portico with Ionic columns. The interior is oval in form and exceedingly rich, being almost entirely lined with red marble streaked with white Sicilian jasper, and divided by white marble pillars supporting a gilt cupola. It is an ideal church for novices, small but perfect in form, "with a gem-like beauty and an innocent look, as though it were the abode of angelic spirits, a flight of whom in pure white marble is wreathed round the oval dome."[2]

The chapel on the left of the high altar contains the **shrine of St. Stanislaus,** rich in marbles, bronzes, lapis lazuli, and paintings from the hand of Carlo Marratta. The chapel of St. Francis Xavier has three valuable paintings by Baciccio. In the chapel of the Crucifix is the humble tomb of Charles Emmanuel IV, King of Sardinia, who abdicated his throne in 1802 and died a Jesuit in this house in 1819.

213.—ANCIENT MANSIONS ON THE ALTA SEMITA, NEAR S. ANDREA.

The large garden near the Church of S. Andrea, with a railing separating it from the street, belonged to the Jesuit novitiate. In it St. Stanislaus and St. Aloysius must have often walked. Here stood the house of **Pomponius Atticus,** the friend of Cicero, discovered in 1558 to be in so perfect a condition that the family documents and deeds, inscribed on bronze, were still hanging on the walls of the Tablinum.[3]

[1] See Nos. 87, 89. [2] Nathaniel Hawthorne, *Notes on Italy.*
[3] Lanciani, *Pagan and Christian Rome,* p. 191.

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The garden has on its east side the **Belgian College,**[1] near which is the little Church of S. Carlo, alle Quattro Fontane, belonging to the Spanish Trinitarians. From a window of this college (then a convent), the revolutionists of 1848 fired shots into the Pope's apartments in the Quirinal, one of which killed Monsignor Palma, as stated above. This was the site of the house of the **Flavii,** belonging to **Flavius Sabinus,** brother of Vespasian, and father of **St. Flavius Clemens** and **St. Plautilla.** The family mansion was converted by Domitian into a mausoleum, where Vespasian, Titus, Flavius Sabinus, Julia, daughter of Titus, and lastly Domitian himself were buried.

The small Church of **S. Carlo,** alle Quattro Fontane, built in 1640, is oval in form and has a fantastical façade designed by Borromini. The church is said to correspond in measurement to one of the four pilasters of St. Peter's cupola.

At the Quattro Fontane begins the **Via Venti Settembre,** the *Alta Semita* of ancient times, known as the *Via Porta Pia* till 1870. The present name *Venti Settembre* (September 20) recalls the Piedmontese invasion of Rome on that day in 1870. Where the huge *War Office* now stands, was the mansion of the **Valerii** in the days of the Empire. Here Valerius Martial, the epigrammatist, lived as a guest with his wealthy relative, G. Valerius Vegetus, consul in A.D. 91. The palace, judging by explorations made in 1641, 1776, 1884, was built and decorated on a grand scale.

Close by are the Palazzo Barberini and the Scotch College, both in the Via Quattro Fontane, which will be referred to later.

214.—THE CHURCHES AND CONVENTS OF THE INCARNATION, ST. TERESA, ST. CAIUS, DESTROYED TO MAKE ROOM FOR THE PRESENT WAR OFFICE.

The huge War Office, built in the years 1878 to 1884, occupies the site of three venerable churches and convents, which had stood here for centuries. They were:

1. *The churches and convents of the* **Incarnation** *and of* **St. Teresa.**

Balan[2] says that the Government "Giunta liquidatrice,"

[1] The little church of the Belgian College is dedicated to *St. Anne.* Another church of this Saint stands near St. Peter's, just outside the *Porta Angelica;* it belongs to the guild of *Parafrenièri,* or Cardinals' grooms and coachmen, who formerly went thither in procession riding on mules richly caparisoned every St. Anne's feast.

[2] *Storia della Chiesa.* lib. xiv. p. 848.

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or Commission for the disposal of ecclesiastical property, presented themselves in 1876 at the doors of these two convents, demanded the keys of the churches and sacristies and the surrender of all the sacred vessels, chasubles, copes, &c., claiming everything in the name of the State. The Carmelite nuns, forced to leave their convent, succeeded in finding a home in the old monastic buildings of S. Stefano Rotondo. The marble altars were sold, some being bought by Prince Torlonia, who gave one to the English nuns for their Church of St. George in Via S. Sebastiano. The others, it is said, exist in the new church of the Sacred Heart near the Station.

2. *Church and convent of* **St. Caius.**

This ancient church, which was originally the house of St. Caius, Pope and martyr (283—296), stood opposite the beautiful Barberini gardens, now concealed by modern houses. Its great treasure was the shrine of the martyred Pope, and so venerable was it, that from the earliest times a **Lenten station** had been attached to it. Respect at least for antiquity should have stayed the hand of the destroyer; but in spite of the protests of Pope Pius IX, and of the Cardinal Vicar, the time-honoured buildings were razed to the ground, and the nuns had to seek shelter elsewhere. The body of St. Caius was transferred to the Church of S. Susanna.

215.—CHURCHES OF S. SUSANNA AND S. BERNARDO.

The Church of **S. Susanna**, on our left as we advance through the Piazza S. Bernardo in the direction of Porta Pia, is interesting as having been originally the house of **St. Gabinus**, brother of the martyred Pope St. Caius, mentioned above. The foundations of this house, which extend under the street, show that it must have been a noble building. Recent excavations beneath the Confession have brought to light the remains of a third century mansion, with traces of frescoes and tesselated pavement belonging to this date. Here dwelt Gabinus with his daughter Susanna, belonging to the highest aristocracy of Rome. Here both were martyred because Susanna refused to break her vow of virginity by a marriage with the pagan prince Maximianus Galerus, the adopted son of Diocletian.[1]

The bodies of the martyrs, **SS. Caius, Gabinus, Susanna,**

[1] Allard, *Histoire des Persécutions*, vol. iv., says the Acts of S. Susanna are legendary, though confirmed in many details by recent discoveries.

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also of **St. Felicitas** and her youngest son **St. Silanus,** lie in the confession under the high altar. The church has a noble façade and the interior is adorned with frescoes. The convent buildings, the home of Cistercian nuns, together with the extensive grounds, have been converted into barracks for the King's Guard. The nuns are allowed for the present to occupy a corner of their old home near the church, where they are terribly cramped for room.

On the opposite side of the piazza is the interesting Church of **S. Bernardo,** a rotunda in form, and originally part of the famous baths of Diocletian. This circular hall was converted into a church in 1598 by Catherine de Nobili Sforza, Countess of Santa Fiora, who founded here a monastery for Cistercian monks. In cleaning the cellars of their new abode the monks discovered enough lead to roof in the whole dome of the rotunda. The fresco paintings of the circular hall were white-washed on account of their profane character. The monastery, after being occupied by the Religious 274 years, was seized in 1872, and converted into barracks. In 1901 it was pulled down and the ground sold. Two modern hotels now cover the spot. A few rooms near the church have been spared for the use of the Religious. The great religious artist, **Frederick Overbeck,** is buried in this church. There are some interesting tombs, one being of young **Cardinal Robert de Nobili,** who died in 1559, at the age of eighteen. He had bound himself to enter the Society of Jesus, but was not permitted to leave the Papal Court; so he regulated his life at Court most exactly by the Rules of the Society, put himself under the direction of Father General, and completed his short life by an illness borne with heroic patience.

216.—CHURCH OF S. MARIA DELLA VITTORIA.

On the east side of the Piazza S. Bernardo is the Fountain of Acqua Felice, so called from Sixtus V's name as a Franciscan friar, Fra Felice. The design is by Fontana; the side bas-reliefs of Aaron and Gideon are good, but the statue of Moses, by Prospero Bresciano, is contemptible. Near it, on the opposite side of the street, is the beautiful Church of Our Lady of Victory, **S. Maria della Vittoria,** belonging to the Discalced Carmelite Friars. It is interesting from its association with Venerable **Anna Maria Taigi** (d. 1857), who came here regularly to confession for nearly thirty years. The church was built by Paul V in 1605 on the site of an old chapel of St. Paul the Apostle and dedicated at first to that Apostle,

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but afterwards to "Our Lady of Victory" in memory of the great victory of Maximilian of Bavaria at the Battle of Prague, A.D. 1620, when 25,000 Catholic troops routed 100,000 Protestants. The interior is rich in marbles, sculptures, bronzes, and gilt stucco-work. The high altar, formerly richly adorned by the Emperors of Austria, and possessing the famous picture of Our Lady of Victory, carried by Venerable Father Domenico, Carmelite, at the Battle of Prague, November 8, 1620, perished with the picture in a disastrous fire on June 29, 1833. The present altar, a gift of Prince Alexander Torlonia, has a copy of the destroyed picture, taken many years before the fire. The celebrated group of **St. Teresa**, by Bernini, in the left transept, is admired as a work of art, but is deficient in religious feeling. The façade by Soria was raised at the expense of Cardinal Scipio Borghese.

Among the **religious memories** of the church may be mentioned the following: Clement XI, in the name of the Empress Elizabeth of Austria, here placed one of the flags captured from the Turks at Temeswar (1662). Philip V of Spain presented a standard taken from the Moors at Ceuta (1415). Other flags taken from the Turks were presented to the church by the King of Poland and Maria Teresa of Austria. The Knights of Malta here placed a large imperial standard captured on the Sultan's galley. These flags may be seen in the sacristy.

Many Popes had a special devotion to this sanctuary. Pius VI, in his heavy troubles, caused by the tyrannical exactions of Napoleon I, came here to seek help and comfort.

217.—THE TREASURY, MINISTERO DELLE FINANZE.

On the right, as we approach Porta Pia, the huge, unsightly buildings of the *Ministero delle Finanze* reveal themselves. Marion Crawford says of this edifice: "The treasury of the poorest of the Powers, incredible as it may seem, fills a far greater area than either the Colosseum or St. Peter's. The Roman curses it for the millions it has cost; the stranger looks, smiles, and passes by the blank and hideous building, 300 yards long."[1]

In laying the foundations for this building, those of the original **Porta Collina** were discovered, from which the main road to the Sabines issued, and which was attacked by the Gauls in 360 B.C., by Sulla 88 B.C., and by the Samnites 82 B.C. Near this also stood the **Campus Sceleratus**, where the vestal virgins, found guilty of unchastity, were buried alive. Here the

[1] *Ave Roma Immortalis*, vol. i. p. 91.

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head vestal, Cornelia, on a false charge trumped up by Domitian, suffered this terrible penalty. "Far up by Porta Pia, over against the new Treasury, under a modern street, lie the bones of guilty vestals buried living, each in a little vault two fathoms deep, with the small dish and crust and the earthen lamp that soon flickered out in the close, damp air; and there lies Cornelia, that innocent one, Domitian's victim, who shrank from the foul help of the headsman's hand, as her foot slipped on the fatal ladder, and fixed her eyes once upon the rabble, then turned and went down alone into the deadly darkness."[1]

218.—PORTA PIA—OCCUPATION OF ROME.

At the end of the Via Venti Settembre stands **Porta Pia**, by which the Italian troops under General Cadorna entered Rome on September 20, 1870. The history of that momentous event will be found in Balan's *Storia della Chiesa*, vol. ii.; and is traced out in the following pages:

Page 1,008 gives Victor Emmanuel's letter to Pope Pius IX, September 8, 1870.[2]

Page 1,010, The Pope's answer.

Page 1,017, The breach of Porta Pia.[3]

Page 1,018, Pius IX ascends the Scala Santa.

Page 1,019, The entrance into Rome of the dregs of Italy in the wake of Cadorna's troops.

Page 1,020, Insults offered to the Pope the day after the entrance.

Page 1,023, The cry raised, "No priests, no religion, no catechism."

Page 1,024, The Plebiscite: the wounding of priests. The death knell of the Papacy said to have sounded.

Pages 1,027, 1,082, Violent measures against Religious.

Page 1,027, Seizure of the Apostolic palace of the Quirinal.

Page 1,031, The Vatican Council discontinued.

Page 1,033, Protests of Pius IX against the occupation of his sovereignty.

Page 1,035, Excommunication of all those who have been guilty of the invasion of the Papal States and of Rome; also of their accomplices, abettors, advisors, co-operators, assistants.

[1] *Ave Roma Immortalis*, vol. i. p. 91.

[2] Victor Emmanuel assured M. de la Tour d'Auvergne that on no account would he ever set foot in Rome. (*The Month*, 1873, p. 245.)

[3] Baron d'Arnim, the Prussian Minister at the Vatican, went to meet Cadorna's troops, and rode with them through the breach. (*Ibid.* 1874, May—August, p. 147.)

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Cardinal Manning, speaking on Easter Sunday, 1877, refers to the occupation of Rome in the following words:

"In the year 1870 an army of 60,000 men with 150 guns surrounded the throne of the Vicar of Jesus Christ, and with an inglorious victory breached the crumbling walls of that city of peace. They entered in. What was their first act? It was, so far as man could, to depose the Vicar of our Lord, to transfer his sovereignty to another, to make him a subject."

Protests of the Holy Father.—Pius IX, in his allocution of March 12, 1877, speaks of the events of 1870 as follows: "We at once openly proclaimed that this sacrilegious invasion was not intended so much to oppress our civil principality as it was to undermine all the more readily, through the oppression of our temporal power, the different institutions of the Church, to overthrow the authority of the Holy See, and to utterly destroy the power of the Vicar of Jesus Christ, which all unworthy as we are, we exercise here on earth."

Again: "There can never be any peace, security, or tranquillity for the entire Catholic Church, so long as the exercise of the supreme ecclesiastical ministry lies at the mercy of the passions of party, the caprice of Governments, the vicissitudes of political elections, and of the projects and actions of designing men, who will not hesitate to sacrifice justice to their own interests."

Leo XIII, on March 12, 1881, thus describes the situation of the Pope: "The most bitter results of this nefarious conspiracy fell upon the Roman Pontiff; to whom, deprived of his lawful rights, and in many ways hindered in the discharge of his chief duties, a certain shadow of kingly majesty, as if in mockery, is left. Wherefore, placed upon the height of sacred power, and busied in the administration of the whole Church, we have for a long time both felt and declared how bitter and wretched is that state into which the vicissitudes of the times have driven us."

219.—STATE OF THE CHURCH IN ROME SINCE 1870.

Leo XIII, in his Encyclical of October 15, 1890, speaks thus of the conspiracy against the Church on the part of the Masonic sects, which have become all powerful in Italy since 1870: "It is the plan of the sects that is now unfolding itself in Italy, especially in what relates to the Catholic religion and the Church, with the final and avowed purpose, if it were possible, of reducing it to nothing. Possessed by the spirit of Satan, whose instrument they are, they burn like him with a deadly

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and implacable hatred of Jesus Christ and of His work; and they endeavour by every means to overthrow and to fetter it." He proceeds to enumerate the evils inflicted on the Church by these her avowed enemies: we give them in the Pope's own words:

(1) The overthrow of the Pope's civil power, thereby to enslave, if not destroy, his spiritual power; (2) the suppression of Religious Orders; (3) the obligation of military service extended to ecclesiastics; (4) hands laid on ecclesiastical property, partly by absolute confiscation, and partly by charging it with enormous burdens, so as to impoverish the clergy and the Church; (5) the proclamation of civil marriage; (6) the abolition in the schools of every kind of religious instruction, so that the rising generation may grow up without any idea of religion, and without the first essential notions of their duties to God; (7) the exclusion of every Catholic or clerical element from all public administrations, from pious works, hospitals, schools, &c.; (8) the dignity of the Apostolic See insulted, exposed to the frequent affronts of depraved men; (9) the closing of Catholic churches and profaning of not a few; (10) the multiplication of temples for heretical worship; (11) the teachings of depravity both by word and deed scattered around with impunity; (12) the passing of laws detrimental to the Church and Catholicity, &c.[1]

220.—THE PLEBISCITE OF OCTOBER 2, 1870.

The attempt was made to justify the seizure of the Holy City by the free verdict of the people, who, when appealed to for an expression of their will as to their future rulers, voted "to a man" that they wished to be included in United Italy under the rule of Victor Emmanuel and his successors. A tablet on the Capitol, already referred to, states that 40,785 voted for Victor Emmanuel, and only a paltry handful, 46, for the continuance of the Pope's rule.[2] We learn from writers of the period, that all the soldiers and public officials who had just entered Rome, all those who were in any way in the employment of the State, all the riff-raff that had swarmed into the city on the heels of the invading army, all the children of the public schools, &c., all these were counted for the nonce

[1] See Encyclical of October 15, 1890, and allocution of March 12, 1881.

[2] This so-called plebiscite took place on October 2, 1870, and will be found described in the *Civiltà Cattolica*, 1871, p. 220. See also *The Month*, 1874, May—August, pp. 147, 306, seq.

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as Roman citizens, and marched to the booths to register their votes in favour of the new Government. The true Romans, who would have voted for the Pope, were either excluded *en masse* as being illiterate, or disqualified for various reasons, or were intimidated and kept away from the booths by troops of hired ruffians, who stood ready to receive them with hisses. On the other hand, the partisans of the new order of things were invited to register their vote not once, but over and over again, as often as they liked, and at any of the booths in the city. The counting, too, of the votes, was done by the Government officials. Such is the account given by the Catholic papers of the period. On the day following the plebiscite, the Pope's palace on the Quirinal was seized.

221.—VILLA MACAO, OUTSIDE PORTA PIA—THE COUNTRY HOUSE OF THE ROMAN COLLEGE FROM THE TIME OF ST. ALOYSIUS TILL 1870.

Till the month of April, 1902, there stood at the entrance of the avenue Castro Pretorio, just outside the Porta Pia, a plain square building with an arcaded front, and with one of its sides resting against the ancient wall of Aurelian. This was the **Villa Macao,**[1] which, with its extensive vineyard, belonged to the Roman College of the Society of Jesus, and is referred to as "the vineyard" in Father Cepari's Lives of St. Aloysius and St. John Berchmans. Here the two young Saints came on Thursdays with the other Jesuit scholastics for the weekly recreation, and interesting traditions are still preserved of the games in which they joined. The vineyard included the present Viale Castro Pretorio, and the large barracks and drill grounds.[2] Till 1872 three laurel avenues of considerable length led to the front of the house, and afforded delicious shade in summer, the branches interlacing perfectly overhead. The trees were very aged, and it was commonly believed that they were already

[1] The name seems to be derived from a gift of land made to the Society of Jesus in the sixteenth century for the Mission of Macao in China.

[2] This was the site of the famous *Castra Prætoria*, or fortified barracks of the *Prætorian Guard.* To go to the Prætorian camp and give a largess to the guards was the first duty of a Roman Emperor. Here, after the murder of Pertinax, the Prætorians put the throne up to auction. Didius Julianus and Sulpicianus bid one against the other, and at last they ran up the price to 5,000 drachmas to each soldier. Julianus then impatiently outbid his rival by offering 6,250, and the Empire was knocked down to him.

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planted in St. Aloysius' time. The villa had a large refectory, and over it a chapel dedicated to St. John Francis Regis. This interesting building was swept away in 1902; its vineyard had previously been converted into a public avenue, and an extensive barracks enclosure. In the Revolution of 1849, the mob searched through the house and grounds of Villa Macao for any Jesuit that might be hiding there, and caught one lay-brother, named Emidio Casaccia, dressed as a gardener, whom they dragged off to prison.

222.—VILLA PATRIZI—CATACOMB OF ST. NICOMEDES.

Immediately outside the Porta Pia is the beautiful Villa Patrizi, part of the grounds of which have been sold to building associations. Here Father Patrizi, so well known for his commentaries on Holy Scripture, came to live with his relatives in the Revolution of 1848, occupying one of the poorest rooms in the most secluded part of the building. Before 1870 the park of this villa was one of the most beautiful spots in Rome.

Under the grounds is the small **Catacomb of St. Nicomedes,**[1] said to date from the first century, and to have been originally the place of sepulture of the noble *Gens Katia.* The titular Saint was a priest, who was arrested in the persecution of Domitian for his assiduity in assisting the martyrs in their conflicts and interring their remains. Refusing with constancy to sacrifice to idols, he was beaten to death with clubs about the year 90. His body was cast into the Tiber from the Pons Sublicius, whence it was rescued by the Christians and buried in this catacomb. Pope Paschal I translated it to the Church of S. Prassede in the ninth century. The catacomb is said to be associated with **St. Peter,** who is thought to have baptized here: it is certain that this part of Rome, in the neighbourhood of the Prætorian camp, was the scene of St. Peter's apostolic work, where he was protected from the molestations of the Jews.

We now follow the **Via Nomentana** in the direction of S. Agnese. The ancient road, hallowed by the footsteps of many martyrs and of countless holy pilgrims, no longer exists; the levels were altered, the roadway widened, trees planted, and the present broad avenue made in the years 1902, 1903. However attractive the new avenue may be, one regrets the

[1] The entrance to the catacomb is below the convent of the "Filles du S. Cœur," a community of French nuns driven from France by the persecution of 1902.

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Porta Pia. (Chap. X, No. 218.)

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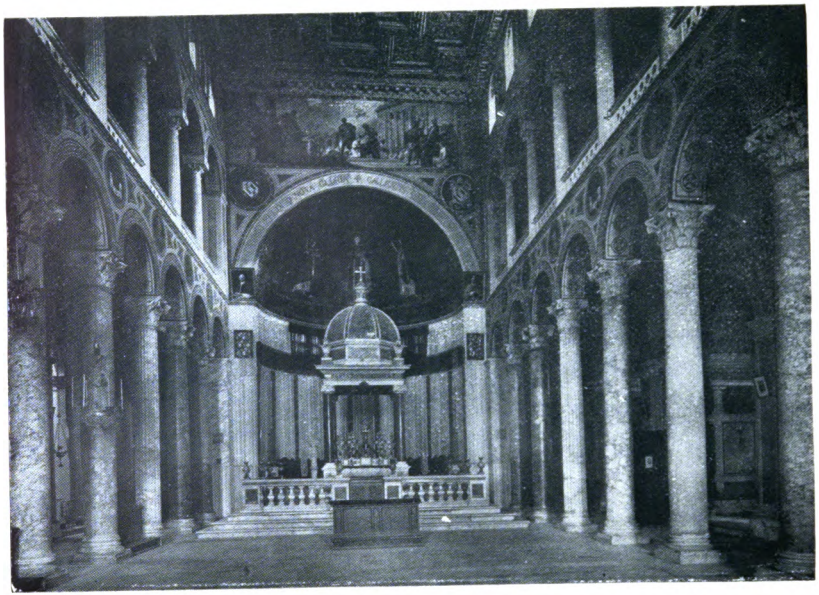

S. Agnese. Via Nomentana. (Chap. X, No. 223.)

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loss of the old road, which had such delightful associations, and in Papal times was a favourite walk of the Cardinals.

The church on the right with a low square tower is known as **Corpus Domini,** and belongs to a community of Belgian nuns.[1] The Blessed Sacrament is exposed here every day for the perpetual adoration. A little further on, still on the right, is a large convent of the **Ursuline nuns,** with a splendid grove of pine-trees in the enclosure. The Catacomb of St. Nicomedes reaches to the garden of this convent. About half a mile from Porta Pia is the new **Church of St. Joseph,** built in 1904, to replace the Church of *S. Alessandro,* which was pulled down in 1902, when the road was being widened. It belongs to the Canons Regular of the Lateran.

The walk to S. Agnese on the Saint's feast, along the old road as he knew it, is thus described by Cardinal Wiseman: "It was a lovely morning. Many will remember it to have been a beautiful day on its anniversary, as they have walked out of the Nomentan Gate, now the Porta Pia, towards the church which bears our virgin-martyr's name, to see blessed upon her altar the two lambs, from whose wool are made the palliums sent by the Pope to the Archbishops of his communion. Already the almond-trees are hoary, not with frost, but with blossoms; the earth is being loosened round the vines, and spring seems latent in the swelling buds, which are watching for the signal from the southern breeze to burst and expand. The atmosphere, rising into a cloudless sky, has just that temperature that one loves, of a sun, already vigorous, not heating, but softening, the slightly frosty air. Such we have frequently experienced St. Agnes' day, together with the joyful thousands, hastening to her shrine."[2]

223.—CHURCH OF ST. AGNES ON THE VIA NOMENTANA.

About a mile and a half from the Porta Pia stands the beautiful Church of St. Agnes, one of the gems of mediæval Rome. It is dedicated to the wonderful child-martyr, whose history we know from St. Jerome, St. Ambrose, and other Fathers of the Church. The Saint's family owned a villa on this spot, and here, after her martyrdom, they buried her remains on their own property.

The church or basilica was built by the Emperor Constantine in the year 324, at the request of his daughter Constantia

[1] "Institut de l'Adoration perpétuelle du S. Sacrament."
[2] *Fabiola,* p. 317.

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who was baptized near this spot. Pope Honorius restored it in the seventh century (about 630), and in spite of all the changes, vicissitudes, revolutions of the fourteen centuries that have since intervened, the church remains practically as Honorius left it. It was re-gilt and decorated by **Pope Pius IX** in 1855, in thanksgiving for his miraculous escape when the floor of an adjoining residence gave way, and he and his attendant Cardinals and prelates were precipitated into the storey below without sustaining any injury. This event is commemorated by a large fresco in the room on the right of the entrance court.

As the church is constructed on a level with the martyr's tomb, it lies considerably below the level of the road, and the descent to it is made by a broad flight of forty-seven marble steps, the walls on either side of which are covered with epitaphs found in the adjoining cemetery. This series includes inscriptions from the earliest ages of Christianity down to the thirteenth and fourteenth centuries. At the foot of the stair, near the door, will be noticed a marble slab with the beautiful verses which Pope St. Damasus (366—384) wrote for the Saint's tomb. On the wall opposite is a *transenna*, or low chancel rail, on which the figure of St. Agnes is represented as an *orante* with arms extended.

The interior of the basilica is very striking, being beautifully proportioned and enriched with mosaics and many precious columns of *breccia*, *porta santa* and *pavonazzetto*. Sixteen of these columns divide the nave from the aisles, and over them is another row of smaller columns supporting the roof and gallery. A subtle fragrance as of incense and flowers seems to pervade the building. The high altar has a rich baldacchino, upheld by four columns of the finest porphyry, beneath which stands an antique statue of the Saint, of Oriental alabaster, with head and hands of gilded bronze. Beneath the altar, enclosed within a silver shrine (the gift of Pope Paul V), are the bodies of St. Agnes and of her foster-sister, St. Emerentiana, martyr.[1] The tribune or chancel behind the high altar has an ancient episcopal throne in the centre of the apse. The semi-circular

[1] Cardinal Kopp, Bishop of Breslau, and Titular of the Basilica of St. Agnes outside the walls, ordered some excavations to be made in the catacombs underneath this church about the year 1902. A new gallery, with its *loculi* and appurtenances quite intact, was discovered under the high altar; some brickwork tombs of the fourth and fifth centuries were brought to light, and the silver coffin in which Paul V placed the bodies of St. Agnes and St. Emerentiana was found in the centre of a crypt. The coffin with its sacred relics has been covered in with masonry, pending further instructions from the Cardinal Titular.

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vault of the apse is adorned with mosaics of the seventh century, the work of Honorius I, where the Saint is represented in costly robes, with the symbols of her martyrdom—sword and flames—at her feet. On either side stand Popes Symmachus (498—514) and Honorius (626—638).

During the excavations referred to in the note, a sepulchral inscription was also found recording the burial-place of the Abbess Serena, a Religious (*sacra virgo*) who lived eighty-five years, and was buried during the rule of the illustrious consul Senator (*i.e.*, Magnus Aurelius Cassiodorus, Senator, A.D. 514).[1] This shows that a regular convent of nuns, with a superior, existed here at that early date.

224.—THE BLESSING OF THE LAMBS.

Every year on St. Agnes' feast, January 21, High Mass is followed by an interesting ceremony, which attracts crowds of the faithful; this is the blessing of two little lambs, emblems of innocence and sacrifice, which are brought into the church in separate baskets, resting on damask cushions, with their legs tied in red and blue ribbons, and thus laid upon the altar. The blessing is given by the Abbot of the Canons Regular of the Lateran, the choir meanwhile singing the antiphon *Stans a dextris*, &c. The blessing finished, they are delivered to the master of ceremonies of the Lateran Basilica, who takes them to the Vatican to present them to the Pope. The Holy Father sends them to the nuns of S. Cecilia in Trastevere, whose property they become. About Easter they are shorn of their beautiful white fleece, which is given to the Pope. This is woven into Palliums, which are blessed on the vigil of the feast of SS. Peter and Paul, and then placed in an urn in the Confession of St. Peter's Basilica over the Apostle's tomb. These are sent by the Head Shepherd of the Universal Church to Metropolitans, to be worn as a symbol of their share in the plenary jurisdiction of the Chief Shepherd over the whole flock of Christ.

225.—THE TOMB OF ST. AGNES—MARTYRDOM OF ST. EMERENTIANA.

The touching account of St. Agnes' martyrdom, written by Ambrose, a servant of God (sixth century?) relates that after the executioner had done his work, and the crimson stream of

[1] He was private secretary of King Theodoric. He afterwards became a monk and died in the cloister about A.D. 570.

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her blood had consecrated her as a bride and martyr of Christ, "her parents, not indeed in sorrow, but rather in joy, took up her body and buried it on their estate not far from the city on the Via Nomentana. Here a large crowd of Christians soon gathered, but were compelled to flee by the pagans coming out armed against them: nor did they escape without some having been wounded with stones. Emerentiana alone, foster-sister to Agnes, a most holy virgin, though only a catechumen, stood firm, fearless and unmoved, and thus rebuked them: 'O miserable, fallen and cruel wretches, why do you slay those who worship God Almighty? Why do you thus stone men who have done no evil?' Uttering these and similar reproaches to the furious mob, she was stoned by them, and died praying beside the tomb of most blessed Agnes, being baptized in her own blood, bravely meeting death in defence of justice, confessing the Lord."[1]

At that same hour a violent earthquake and storm of thunder and lightning so terrified the persecuting crowd, that thenceforward no one ventured to molest those who came to visit St. Agnes' tomb.

226.—VISION OF ST. AGNES.

"That night," continues Ambrose, "the parents of blessed Agnes came with the priests and took away the body of the holy virgin Emerentiana, burying it in the field adjoining that of the most blessed virgin Agnes.

"Now it came to pass, that while the parents of blessed Agnes were spending the night at her tomb, suddenly in the dead silence of night, a bright light shone forth, and they saw an array of virgins passing, all robed in cloth of gold; and among them they saw also most blessed Agnes, robed like the rest, and at her right hand there stood a lamb whiter than snow. Her parents and all with them, seeing these things, were silent with wonder. But blessed Agnes said to her parents: 'Do not grieve for me as dead: but rejoice and be glad, because I have gained the mansions of light, as these have done before me, and am united to Him in Heaven whom while on earth I used to love with my whole soul.' She then passed away." The commemoration of this vision is kept by the Church on January 28.

[1] Kolbe's translation.

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St. Agnes, V.M. (Chap. X, No. 224.)

(*Carlo Dolci.*)

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S. Giorgio in Velabro. (Chap. XI, No. 233.)

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227.—CONSTANTIA, DAUGHTER OF CONSTANTINE, CURED AT ST. AGNES' TOMB—CHURCH OF S. COSTANZA.

The vision was publicly spoken of by those who had seen it, and so, after some years, it reached the ears of Constantia,[1] daughter of the Emperor Constantine. She was suffering from a painful disease, being covered with ulcers, but though still a pagan, was full of confidence in the holy martyr, and came to St. Agnes' tomb by night to pour forth her prayers in all faith. While she prayed, a voice bade her act with constancy and believe that the Lord Jesus Christ would free her from her sufferings. She arose miraculously healed, not a trace being left of her disease. Her return to the palace gave great joy to her father, the Emperor, and to her brother. The whole city was decorated, and "gladness reigned in all hearts." She was soon after baptized near St. Agnes' tomb, and then asked her father to build a Basilica to the Martyr-Saint. After her baptism Constantia persevered in virginity, and under her many virgins received the sacred veil. Her father, the Emperor, built a mausoleum for her close to St. Agnes, where she was afterwards buried. Pope Alexander IV (1254—1261) converted this beautiful edifice into a church dedicated to St. Constantia.[2] It is circular in form, seventy-three feet in diameter, the cupola being supported by twenty-four coupled granite columns. The drum of the cupola was once covered with splendid mosaics, which have disappeared, but the designs have been preserved by Padre Garucci, S.J. In the vault of the circular passage outside the range of columns may still be seen the mosaics of the time of Constantine, bright as new, representing birds, flowers, boys holding leaves and bunches of grapes, vintage scenes, &c. The mosaics in the two recesses are of a later period and of inferior merit.

[1] Amianus Marcellinus, Bk. xxi. chap. i. says that the three daughters of Constantine—*Helena*, wife of Julian, *Constantina*, wife of Gallus Cæsar, and *Constantia*, who had vowed chastity and ruled a congregation of virgins, which she had established near St. Agnes' Church—were all buried in the same place (*i.e.*, in the mausoleum or Church of S. Costanza).

[2] The sacristan of S. Agnese should be asked to open the church.

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228.—THE CATACOMBS OF S. AGNESE.

These are among the most interesting of the Catacombs of Rome and ought to be visited, though *special leave* is required (obtainable from any Cardinal or Archbishop), otherwise only *a small portion* is shown that has but little interest. The entrance is by a staircase said to be of the time of Constantine. The walls of the subterranean galleries are pierced on both sides with horizontal niches, like shelves in a book-case or berths in a steamer, and every niche once contained one or more dead bodies. Fragments of inscriptions may be seen in some places with the palm of victory engraven on the stone slab or scratched on the mortar, to indicate that here was laid the body of a martyr.[1] At various intervals in the gallery there is a doorway entering into a chamber. One square chamber contains armchairs hewn out of the rock on either side of the entrance, with a stone bench round the wall,[2] which may have been used by the catechumens not yet initiated through baptism. A similar chamber may have been set apart for the female catechumens, or for the class of public penitents known as *audientes*, or hearers. Another **cubiculum**, or chamber, opening out of the gallery close by, was evidently used as a chapel; it has an **arcosolium** or tomb-altar in the wall,[3] and its roof is richly painted. Above the *arcosolium* is the figure of our Divine Saviour as the Good Shepherd, bearing a sheep upon His shoulders, and standing between other sheep and trees. In different compartments are also representations of Daniel in the lions' den, the Three Children in the furnace, Moses striking the rock, the Paralytic carrying his bed, &c.

At the farther part of the catacomb is a **subterranean church or basilica**, a plan of which will be found in *Fabiola*.[4] It consists of two divisions separated by the gallery, one being for the men, the other for the women. Each division is divided into two lengths or bays by half columns or flat pilasters. Beyond the men's compartment, a prolongation of the structure forms a chancel or sanctuary, separated from the other part by two columns against the wall, and distinguished by its lesser height, like modern chancels. At the end of this chancel against the middle of the wall, is a chair with back and arms cut out of the solid stone, intended for the Bishop, and on each

[1] An illustration of one of these galleries will be found in Dr. Northcote's *Roma Sotterranea*, p. 26.

[2] *Ibid.* p. 31.

[3] Illustrated in Northcote, *Ibid.* p. 30.

[4] P. 222.

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side are stone benches along the wall for the clergy. Above the Episcopal Chair is an *arcosolium* or arched tomb, too high for Mass to have been celebrated there; and as the chair is immovable, a portable altar must have been placed before the Bishop's throne, in an isolated position towards the middle of the sanctuary. Tradition tells us that here was placed the wooden altar of St. Peter.[1]

A flight of steps leads down to a chapel with an ancient **fresco of our Lady,** represented as an *orante* stretching out her arms in prayer with the Divine Child in front of her. On either side of this picture is the monogram of Constantine. This was the first picture of the Blessed Virgin discovered in the Catacombs. It soon became famous all over the world. Near the chapel is a chamber with a spring running through it, evidently used as a baptistery.

229.—THE CEMETERY OF OSTRIANUS, WHERE ST. PETER BAPTIZED.

The entrance is a little beyond S. Agnese, but it is open to the public only on January 18, the feast of St. Peter's Chair. This is a part of the Catacombs of St. Agnes, already existing in Apostolic times, where **St. Peter** is said to have had his **Chair** or throne, exercising here his sacred office in times of danger (A.D. 49—52). The Chair may still be seen carved out of the living rock, as described above, and believed to have been used by the Apostle. The place was known in early ages as *Fons Beati Petri*—"St. Peter's baptismal font:" also, *Ad Nymphas Sti Petri ubi baptizabat*—"The stream where St. Peter baptized." It was a place of pilgrimage in the sixth century, and drops of the oil of the lamp that here burnt before St. Peter's Chair were carried away in little glass phials as relics. Among the phials of oil preserved at Monza, collected at the shrines of Rome for Queen Theodelinda by Abbot John, in the sixth century, is one containing oil from this place.[2]

There is some controversy, however, as to the place where St. Peter fixed his **Chair,** and the centre of administration of the Primitive Church. Professor Marucchi thinks it was the ancient baptistery which has been brought to light in the Catacombs of S. Priscilla on the Via Salaria, but this is by no means certain.

[1] Wiseman, *Fabiola*, p. 222.

[2] Northcote, *Roma Sotterranea*, pp. 67 and 24; **Grisar, S.J.,** *I Papi del medio Evo*, vol. i. p. 414.

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230.—THE NOMENTAN BRIDGE—NERO'S DEATH—THE BASILICA OF S. ALESSANDRO.

Half a mile beyond S. Agnese, the road reaches the "willow-fringed river Anio," which is crossed by the Ponte Nomentano, an ancient bridge surmounted by a tower. Beyond the bridge is a hill, supposed to be the **Mons Sacer,** rendered famous by the secessions of the Plebs, in 549 B.C. and 449 B.C.

Not far off was the *Villa of Phaon*, where **Nero,** the human fiend, to whom St. Augustine[1] assigns the first place in the catalogue of wicked Emperors, closed his loathsome life by suicide on June 11, A.D. 68. The defection of the last Roman legion was announced to him while at dinner in the Golden House. On hearing the news he tore up the letter, upset the table, dashed on the floor two crystal vases of immense value, and after several attempts at suicide, his courage failing him at each attempt, he fled from Rome on horseback by the Nomentan Gate (close to the present Porta Pia). He was disguised as a domestic, with his head covered, and a handkerchief concealing his features. As he left the city, a shock of earthquake was felt; then lightning flashed in his face. The shouts of the soldiers in the Prætorian camp hard by could be heard as they uttered curses on his head. While he was rushing madly on, his horse took fright at a dead body that lay in the road, causing him to drop his handkerchief. A passing soldier recognized him and addressed him by name, thereupon he quitted his horse, forsook the highway, and entering a thicket that led to the back of Phaon's house, crept through the weeds and brambles with which the place was overgrown. Then hearing that he was condemned by the Senate to be scourged to death in the public Forum, having his head fixed in a pillory, he preferred suicide, and expired with his eyes almost starting out of his head, and staring so frightfully, that the soldiers who entered the room were terrified and disgusted at the sight. Thus perished one of the worst of men, and the first great persecutor of the Church in Rome, who had put to death SS. Peter and Paul and countless other martyrs.

At the seventh milestone (counting from the Forum) stand the remains of the **Basilica of S. Alessandro,** built on the spot where that holy Pope suffered martyrdom with his companions, SS. Eventius and Theodulus, A.D. 117. The basilica, discovered in 1856, is perfect in plan, the episcopal throne remaining in its place, and the chancel and altar retaining fragments of rich

[1] *De Civitate Dei*, lib. v. cap. 19.

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marbles. A baptistery was also found together with the font belonging to it. The bodies of these holy martyrs were removed to S. Sabina on the Aventine in the fifth century by Celestine I. On their festival, May 3, Mass is occasionally said here in the old basilica by one of the Cardinals, and there is generally a large attendance.[1] The scene is worthy of an artist's brush, the altar with its awning in the roofless basilica, the Cardinal and assistant clergy grouped round the altar, the nave filled with worshippers, the desolate Campagna in the foreground and the blue Sabine mountains in the distance.

[1] This service is not held every year. Information may be had at the house of the *Collegio dei coltori dei Martiri*, in the Via dei Crociferi, near the Fontana di Trevi.

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CHAPTER XI.

To the Aventine.

231.—Ospedale della Consolazione—St. Aloysius, Martyr of Charity.

On the south side of the Roman Forum, is a plain-looking building known as the **Ospedale della Consolazione**—"Hospital of Our Lady of Consolation," where St. Aloysius caught his last illness in attending the plague-stricken. In the year 1591, a terrible epidemic devastated Rome, and thousands were swept into their graves. St. Aloysius was inflamed with the holy desire to assist the plague-stricken, and by repeated entreaties obtained from his Superiors the necessary leave. He was sent to the Ospedale della Consolazione, where he was indefatigable in his zeal and charity towards the poor sufferers, making their beds, washing their sores, waiting on them with exquisite delicacy, catechizing them, cheering them and lifting their thoughts to a better life. All were edified to see the young Saint perform the most painful and loathsome offices of the hospital. The pestilence being highly contagious several of the Fathers died martyrs of charity, and Aloysius himself caught the infection that carried him to his grave.

Blessed Rodolf Acquaviva, son of the Duke of Atri, having made a vow at the age of sixteen to enter the Society of Jesus, came to Rome in 1568 to request his uncle, Father Claude Acquaviva (afterwards General of the Society), to obtain the consent of Father General, and to overcome the opposition of the Duke, his father. He found Father Claude serving the sick in this same hospital.

St. John Baptist de Rossi, when a pupil of the Roman College, used to invite his young companions to come and join him in comforting and catechizing the sick in this home of charity.

Following the south side of the Forum, as far as the ruins of the temple of Augustus, we reach the Via di S. Teodoro, which leads straight to the Aventine.

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232.—S. TEODORO, FIRST ARCHCONFRATERNITY OF THE SACRED HEART IN ROME.

In the Via di S. Teodoro, at the foot of the Palatine, is a little round church shut in by a railing and dedicated to **St. Theodore,** a young soldier who was martyred at Amasea in Pontus during the persecution of Maximian, A.D. 306. Amid horrible tortures on the rack he kept repeating the words of the Psalmist: *Benedicam Dominum in omni tempore.* Formerly great devotion was paid to this Saint, who was familiarly known as *San Toto*, and mothers would bring their sick children to be cured by him. His panegyric, pronounced by St. Gregory of Nyssa, contains the following passage applicable to the Eternal City since its invasion in 1870, when the city gates were opened to troops of Protestants of every shade, many of whom seek by discreditable means to rob the Roman poor of their faith. "O Theodore, as a soldier defend us; as a martyr, intercede for us, obtain for us peace. . . . Gather also your brother martyrs, and with them all pray for us. Stir up SS. Peter and Paul, that they be solicitous for the churches which they founded. *May no heresies sprout up there;* may the Christian commonwealth, by your and their prayers, become a flourishing field."

The church dates from the time of St. Gregory the Great (end of sixth century), and the mosaics of the sanctuary are of that period. Over the entrance door may be seen the name of Nicholas V, who restored the church in 1450. Since 1729 it has been used as an oratory of the **Sacconi,** a charitable confraternity resembling the famous *Misericordia* of Florence, and counting among its members representatives of the noblest families of Rome.

In the Church of S. Teodoro the **first Archconfraternity of the Sacred Heart** in Rome was established by St. Leonard of Port Maurice and Father Gallifet, of the Society of Jesus, about A.D. 1727. Above the doorway there is a representation of the Sacred Heart, and on the tombstones in the area in front of the church the deceased members of the confraternity of the *Sacconi* are described as *Sodales SSi. Cordis Jesu.* The centre of this archconfraternity has since been transferred to the Church of S. Maria della Pace, near the Piazza Navona; but the Sacconi account it their greatest privilege and distinction to have been among the first disciples of the Sacred Heart in Rome.

It is interesting to note that this devotion was first preached

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in England, in 1676, by Venerable Father **Claude de la Colombière**, then chaplain of Mary d'Este of Modena, Duchess of York, at the Court of St. James ; and one of the first requests, if not the very first, addressed to the Holy See for a Mass to be said in honour of the Sacred Heart, came from this same Mary d'Este, when dethroned and exiled with her husband, James II, for their attachment to the faith and See of Peter.

233.—S. GIORGIO IN VELABRO.[1]

This ancient church is dedicated to St. George, the soldier-martyr of Cappadocia, who suffered under Diocletian. The Greeks greatly venerated him and called him the "Great Martyr." Five or six churches were dedicated to him in Constantinople. He was chosen Patron of England under the first Norman Kings.[2]

The church bore originally the name of **Basilica Sempronia**, from the house of Titus Sempronius, which stood somewhere near. St. Leo II restored it in the seventh century and dedicated it to St. Sebastian. Pope Zachary (741—752), a Cappadocian, added St. George as joint-patron. The portico and picturesque campanile are the work of Prior Stefano Ex Stella in the thirteenth century.

The church being in a low, damp site, has a chilly, neglected look. Twenty-four ancient columns divide the nave from the aisles, twenty being of granite and four of pavonazzo. The ceiling is flat, as in many early basilicas. The high altar has a marble baldacchino of the eighth century, with an ancient Greek picture let into the front. The apse was formerly enriched with frescoes by Giotto, but these have long since vanished. The marble episcopal throne, that once stood in the apse at the back of the altar, and the marble seats for the clergy have also disappeared. The Confession or shrine under the high altar is adorned with Cosimati mosaic work, and contains three precious relics placed here by Pope Zachary in the eighth century, viz., the **head of St. George**, his **spear** and a portion of his **standard.**

[1] *Velabrum* was the name of a lake or marsh caused in this part of Rome by the Tiber floods, till Marcus Agrippa and the Emperor Aurelian built the confining wall on the river bank.

[2] On St. George, see Alban Butler, *Lives of the Saints*, April 23 ; *The Month*, 1868, vol. i. p. 625.

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234.—RELIGIOUS MEMORIES OF S. GIORGIO.

St. Gregory the Great is said to have made this a Cardinalitial Church. Pope Martin V (Otto Colonna), before ascending the Papal throne, was Cardinal of this church; and Cardinal Newman also took from it his title in the Sacred College.

In the sixteenth century it was converted into a collegiate church, served by six canons, but was found to be too damp and unhealthy for choral duties. At the beginning of the nineteenth century it lay in a neglected and ruined state, when Pope Pius VII gave it to the Confraternity of S. Maria del Pianto, who held their meetings there.

Formerly the city magistrates and municipal officers came here in state on every feast-day of St. George, preceded by the city standard, and after assisting at Holy Mass they laid on the altar a silver chalice as an offering to the Saint. St. Ado of Vienne, writing in the ninth century, tells us that **St. Laurence,** the martyr, distributed alms and cured a blind man in the house of one Narcissus, in the Vicus Canarius, near the Forum Boarium, *i.e.*, near this spot.[1]

Close to S. Giorgio is a curious building known as **Janus Quadrifrons,** having four equal sides and arches (turned to the four points of the compass), and forty-eight niches. It is built entirely of marble in the style of the fourth century, and may have been intended as a shelter for those who trafficked in the Forum Boarium.[2] The graceful little arch on the left of the church was erected in honour of Septimius Severus and Antoninus Pius by the silversmiths, who had their shops in or near the Forum Boarium.

235.—S. ANASTASIA—RELICS OF OUR LADY AND ST. JOSEPH.

At the end of the Via S. Teodoro, just below the Palatine, is a large and ancient church said to have been first built in the fourth century. It was reduced to its present form by Urban VIII in 1636. It is dedicated to **St. Anastasia,** a Roman lady of illustrious birth, who suffered a cruel martyrdom at Aquileia in

[1] Bollandus, *Acta SS.*, August 10. The Via di S. Teodoro proved a rich quarry of ancient marbles under Pius IV, which were used for the adornment of the New St. Peter's.

[2] "This four-faced arch belongs to a class rather common in Rome, that of places of shelter raised in public markets for the convenience of money-lenders and changers, merchants, scribes, &c." (Lanciani, *Ruins of Ancient Rome*, p. 521.)

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the persecution of Diocletian, A.D. 304. Her feast falls on Christmas Day, and she is commemorated in the second of the three Masses. The church is said to be on the site of her family mansion.

The interior presents a noble appearance. The sanctuary is rich in marbles, and has two superb columns of *porta santa*. Beneath the high altar is the shrine of the Saint with a beautiful marble figure by Ferrata. To the left of the sanctuary will be noticed the tomb of the learned Cardinal Angelo Mai, by the sculptor Benzoni, with an epitaph written by himself (d. 1854).

Some **Relics** of our Lady and St. Joseph are enclosed in an ancient shrine over the altar at the end of the left aisle. They consist of the **Veil of our Lady,** woven of different colours, and the **mantle of St. Joseph,** which may have often sheltered the Holy Child, and were discovered in a leaden coffer in this church in the fourteenth century. It is supposed by some that they were brought from Palestine by St. Jerome, others, however, raise doubts as to their authenticity. An ancient chalice kept here is also said to have been used by that Saint.

Among the **religious memories** of S. Anastasia may be mentioned the following:

St. Leo the Great here delivered a homily against Eutyches one Christmas morning, about A.D. 450.

There is a tradition that **St. Jerome** celebrated Mass here during his stay in Rome, A.D. 381 to 384.

Till the Papal Court was transferred to Avignon, in 1305, the Popes distributed ashes every Ash Wednesday in this church and then walked barefoot with the Cardinals, prelates, and clergy of Rome to S. Sabina to open the **Lenten Stations.** Formerly, on Christmas Day, the Pope celebrated his first Mass at St. Mary Major, the second at this church, and the third at St. Peter's.

Near this church **St. Dominic** cured a *Murata* (*i.e.*, a recluse living in a walled-up cell), named Lucy, who was suffering from a painful cancer brought on by her austere life.

Beneath the church are large subterranean chambers and passages communicating with the imperial palaces on the Palatine.

236.—THE TWO DOMINICANS AND THE ANGEL.

Near S. Anastasia occurred a remarkable event, which Sister Cecilia, a contemporary of St. Dominic, thus relates in her Memoirs of the Saint:

"On a certain day the Blessed Dominic commanded

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Brother John of Calabria and Brother Albert of Rome to go into the city to beg alms. They did so without success from morning till the third hour of the day. Therefore, they returned to the convent (S. Sisto on the Appian Way), and were already hard by the Church of S. Anastasia, when they were met by a poor woman, who had great affection for the Order, and seeing that they had nothing with them, she gave them a loaf. 'For I would not,' she said, 'that you should go back quite empty-handed.' As they went on a little further, they met a young man who asked them very importunely for charity. They excused themselves, but he begged the more earnestly. Then they said, one to another: 'What can we do with only one loaf? Let us give it to him for the love of God.' So they gave him the loaf and instantly he disappeared. Now when they came to the convent, the blessed Father Dominic, to whom the Holy Ghost had revealed all that had passed, came out to meet them, saying with a joyful air: 'Children, you have nothing?' They replied, 'No, Father;' and they told him all that had happened, and how they had given the loaf to the poor man. Then said he: 'It was an Angel of the Lord, the Lord will know how to provide for His own. Let us go in and pray.'"

237.—THE CIRCUS MAXIMUS—THE GREAT FIRE OF ROME UNDER NERO, A.D. 64.

To the right of S. Anastasia and beyond the Via de' Cerchi stood the **Circus Maximus**, between the slopes of the Palatine and the Aventine. It was begun by the kings, enlarged by Cæsar, and made capable of seating 385,000 persons. The last race took place under King Totila, 549. The place has a melancholy interest, because of the **great fire of Rome** in A.D. 64, for which thousands of innocent Christians were condemned to barbarous deaths. Nero had set fire to the city, partly out of a fiendish spirit of destruction, partly with the object of rebuilding it on a plan of greater splendour; and to screen himself from suspicion he charged the Christians with the crime. The flames first broke out on July 19, A.D. 64, among the shops and warehouses near the Circus Maximus. These belonged chiefly to Eastern merchants, and were stored with bales of silk and other inflammable goods. A high wind was blowing at the time, and soon the vast area of the Circus Maximus was transformed into a very sea of fire. The flames leaped up the slopes of the Palatine and reached the outer fringe of its palatial residences; then swept along the *Vicus*

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Tuscus (Via di S. Teodoro), and poured into the Forum, roaring with savage triumph as temples, basilicas, porticoes, monuments, palaces, fell scorched and blackened to the ground. The very air seemed aflame, and the sky was reddened with the lurid glare.

As distinct mutterings were heard among the people that the Emperor was the author of this terrible crime, he, in the cowardly attempt to avert danger from himself, accused the Christians of the misdeed, and thus began the **First Great Persecution of the Church.**

The steep lane leading up the Aventine to S. Sabina is the ancient *Clivus Publicius*, made in the time of the Republic. Up this very road must have come St. Peter on his way to the house of Aquila and Priscilla, two of his first converts; St. Gregory the Great, St. Leo II, St. Leo III, in their processions to S. Sabina; St. Dominic, St. Thomas of Aquin, and many other great saints.

At the top of the hill a fine view of the Palatine may be had. Entering the road that leads to S. Sabina, we have on our right an ancient wall built by Honorius III, of the great family of Savelli, to enclose and protect his family residence on the Aventine. When **St. Dominic** arrived in Rome, in A.D. 1217, this Pope first gave him the ancient church and residence of S. Sisto, where in three months the Saint gathered a hundred disciples; and about a year later the Pope made over to him the church and residence of S. Sabina, which residence was attached to the palace of the Savelli. Thenceforth S. Sabina became associated for ever with the name of St. Dominic and the work of the Dominican Order.

238.—S. SABINA ON THE AVENTINE.

The Aventine, as seen from Ponte Palatino, with its clustering churches, convents, palaces, and gardens, is one of the most picturesque of Rome's seven hills. Virgil and Ovid describe it as clothed with thick woods. The story connecting it with Romulus and Remus, and the foundation of the city, is well-known. Under the Republic and the Empire it was adorned with numerous temples, palaces, gardens, and fountains; the principal temple being that of Juno Regina, vowed by Camillus, after the siege of Veii. On the crest of the hill stood at the beginning of the second century, the mansion of **St. Sabina,** martyr, a rich and noble lady, who had in her household a Christian servant named **Seraphia.** The latter, by her piety and modesty, converted her pagan mistress to the true faith:

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S. Sabina on the Aventine. (Chap. XI, No. 238.)

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S. Alessio. (Chap. XI, No. 244.)

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for which act she was denounced to the magistrates in the persecution of Hadrian and cruelly beaten to death with clubs. Sabina was spared for a while out of consideration for her family; but, after a lapse of a year or so, she too was arrested and won the crown of martyrdom by the sword, A.D. 114.

The church, said to be on the site of her mansion and of her martyrdom, was built by a pious Illyrian priest named Peter, in the pontificate of Celestine I, about A.D. 425. The large mosaic inscription of the fifth century on the west wall of the interior records this foundation. The church was consecrated by St. Sixtus III (432—440), and the Lenten Station for Ash Wednesday was attached to it by St. Gregory the Great (590—604).

In 1218, Pope Honorius III made over the church and adjoining buildings to St. Dominic, as stated above.

In spite of Sixtus V's ill-advised alterations in 1586, which involved the destruction of ancient pavements, mosaics, &c., the church retains most of its ancient features as Peter the Illyrian left it in the fifth century, and for this reason it is one of the most interesting of the ancient Roman basilicas.

239.—INTERIOR OF S. SABINA.

The nave is divided from the aisles by twenty-four fluted columns of Parian marble, thought to have belonged to the temple of Juno. On the wall above the columns is an inlaid frieze of *pietra dura* (*i.e.*, red porphyry and green serpentine) of the fifth century. This frieze formerly reached up to the windows, but Sixtus V destroyed the upper portion. According to Ugonio, the high altar erected by Eugenius II (824—827) had four marble columns and a tabernacle of silver, which latter was stolen, probably during some invasion of the city. The present altar was substituted for the older and richer one by Sixtus V, who unfortunately spoilt the sanctuary by taking away the marble seats for the clergy round the apse, the marble balustrade enclosing the choir, and the ambones or pulpits. The apse, formerly adorned with mosaics, has now only some indifferent frescoes painted by the pupils of the Zuccari. The Confession or shrine below the high altar encloses the remains of **SS. Sabina, Seraphia,** martyrs; also of **St. Alexander,** Pope and martyr, and **SS. Eventius** and **Theodulus,** priests and martyrs. These sacred relics were discovered here when Sixtus V removed the altar of Eugenius II. St. Dominic is said to have frequently disciplined himself to blood in this Confession.

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A low pillar in the nave marks the spot where the same Saint is said to have knelt during his nightly vigils. On one occasion, while he was praying, the devil made a serious attempt against his life ; a huge stone was hurled at him by an invisible hand from the upper part of the roof, which all but grazed his head and even tore his hood, but falling without further injury to the Saint, was buried deep in the ground beside him.

On the floor in the centre of the nave is a mosaic monument of Frà Munio di Zamora, eighth General of the Dominicans, who died in 1300. In the chapel at the end of the right aisle is the beautiful painting of **Our Lady of the Rosary,** said to be Sassoferrato's best work. This precious treasure was stolen by some miscreants who broke into the church one night in August, 1901 ; but after some weeks of painful anxiety, it was fortunately recovered. In the same chapel are three interesting tombs, one being of a Cardinal of the fifteenth century. Off the left aisle is a chapel rich in marbles and frescoes, built by Elic of Tuscany.

240.—THE ANCIENT PORTICO—ST. DOMINIC'S ORANGE-TREE.

At the west end of the church stands the ancient portico or vestibule, now partly enclosed by monastic buildings. It is supported by spirally-fluted marble columns on one side, and by granite ones (probably substituted for the original marble columns) on the other. The great west door, with its *panels of carved cypress wood (of the fifth century)*, should be noticed ; these represent scenes from the Old and the New Testament ; the carving of the Crucifixion is said to be one of the earliest representations of the subject. The richly-sculptured marble jambs belong to the thirteenth century.

Through a window in this portico may be seen the **orange-tree** planted in the cloister by St. Dominic nearly seven hundred years ago, and still flourishing. About 1852 it sent out a young and vigorous sucker, which grew and flourished, and in 1854 bore flowers and fruit. It was remarked that this took place during the novitiate of Père Lacordaire and his companions. Rosaries made of the orange-seeds of this tree may be obtained from the Brother Sacristan.

241.—THE ROOMS OF ST. DOMINIC AND ST. PIUS V.

On application to the Brother Sacristan or porter, leave is easily procured to visit these rooms.

The room or cell of St. Dominic is very small, and retains

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little of its ancient features except a portion of the wooden ceiling. It was here that **St. Dominic** received visits from **St. Francis of Assisi** and **St. Angelus,** the Carmelite. There is a legend that angels accompanied the Saint from this cell to the church in his nightly watches before the Blessed Sacrament. Over the altar is a beautiful portrait of the Saint by Bazzani, founded on the traditional records of his personal appearance.

The room in which **St. Pius V** (Michael Ghislieri) lived as a Dominican friar, has a crucifix before which he used frequently to pray. There is a popular story that this image once withdrew of its own accord, as the holy friar wished to kiss it; for it had been poisoned by an enemy, and a kiss would have been death. He occupied the Papal throne from 1566 to 1571, and during his pontificate was won the famous victory of the Christian fleet over the Turks at **Lepanto.** His body, still incorrupt, is venerated at St. Mary Major.

242.—RELIGIOUS MEMORIES OF S. SABINA.

During the great pestilence of 590, **St. Gregory the Great** assembled the people at S. Sabina and exhorted them to do penance in order to appease the Divine anger.[1] Concerning the famous procession of penance arranged and prescribed on that occasion by St. Gregory, see above (No. 89). Two of the Saint's homilies were delivered in this church.

St. Leo III (795—816) ordained that on the three days preceding the feast of the Ascension, the Litanies should be chanted by clergy and people in procession, on the first day from St. Mary Major to the Lateran, on the second from S. Sabina to St. Paul's, on the third from Santa Croce to S. Lorenzo.

S. Sabina is rich in holy memories of **St. Dominic.** In a lunette over the monastery door is a fresco representing an angel opening the door for him and two of his companions. The event referred to is as follows: The Saint had been giving an exhortation to the nuns of S. Sisto, and the hour being late, he was pressed to stay all night, but refused and took for his companions Brothers Tancred and Odo. At the door of S. Sisto a youth of great beauty met them and went before them with a torch through the dark lanes that wind between vineyards and gardens over the lower Aventine. On reaching S. Sabina they found the monastery door shut. The youth touched it and it

[1] The substance of his discourse will be found in Snow's *Life of St. Gregory the Great*, chap. iii. p. 63.

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immediately flew open, and as the Religious entered, the angelic guide disappeared.

The Saint's tender devotion to our Lady was here rewarded by a consoling vision of the Mother of God extending her mantle over his Religious as a sign of her special protection.

At S. Sabina the Saint admitted into his Order **SS. Hyacinth** and **Ceslaus**, brothers, who became the apostles of Bohemia, Russia, Sweden, Norway, and Prussia.

St. Thomas of Aquin, at the age of seventeen, fled to S. Sabina to escape from his relatives who opposed his religious vocation.

Among other Saints who resided in this convent may be mentioned **St. Norbert**, founder of the Premonstratensians, who died in 1134, before St. Dominic's time; and **St. Raymond of Pennafort**, who came to Rome from Spain in 1230, at the command of Gregory IX, and from Rome wrote to St. Peter Nolasco.

The story of two angels appearing in the refectory and serving Dominic and his brethren at table,[1] is said to have occurred a second time at S. Sabina, though in the Life of the Saint there is only mention of the first event. It was during a season of great scarcity when there was no food in the monastery. St. Dominic ordered his brethren to go as usual to the refectory for the mid-day meal, and taking his place at the head of the table, he said the usual grace; and "behold! two beautiful youths clad in white and shining garments, appeared amongst them; one carried a basket of bread and the other a pitcher of wine, which they distributed to the brethren; then they disappeared, and no one knew how they came in nor how they had gone out."[2]

When Honorius IV died in 1287, the Conclave which took place at S. Sabina, lasted from the Good Friday of one year until January of the following. All the Cardinals, except one, fell ill during the hot season, and six of them died of fever, so that the sitting of the Conclave had to be postponed until the winter months.

243.—S. ALESSIO, NEAR S. SABINA.

This ancient church is dedicated to the young Saint, whose story is familiar to us through Cardinal Wiseman's beautiful drama, "The Hidden Gem." **St. Alexius** was the son of Euphemian, a wealthy Roman senator, and was a perfect

[1] See No. 194.

[2] Mrs. Jameson, *Monastic Orders*, p. 369.

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model of contempt of the world. Forced by his parents to marry against his will, he fled secretly on the very night of the nuptials and lived as a pilgrim in the East for seventeen years, his parents giving him up for lost. Returning to Rome in the garb of a poor mendicant, he lived unrecognized near his father's mansion on the Aventine,[1] and died under the entrance stair. A written letter was found in his hand after death disclosing his identity. These events are said to have happened in the fifth century, but their authenticity is questioned. Close to Euphemian's house was a church of the fourth century, built by a rich lady named *Aglaë*, in honour of **St. Boniface**, martyr, whose death won for her the grace of conversion.[2] The present church is dedicated to St. Alexius and St. Boniface.

Honorius III rebuilt the edifice in 1216, and during the progress of the work the bodies of the Saints, Boniface and Alexius, were discovered and placed under the high altar, where they were last seen in 1603. Of Honorius' building only the campanile and mosaic pavement remain, the crypt being probably the earlier church of Aglaë. In 1750 this interesting sanctuary was modernized by Cardinal Quirini, nearly all its ancient features being sacrificed.

244.—INTERIOR OF S. ALESSIO.

The entrance leads through a courtyard, which was probably the vestibule of Euphemian's house. In the porch is a statue of Benedict XIII (Orsini, d. 1730). The doorway has a rich mosaic border, probably the work of Honorius III. The interior presents a rich and noble appearance. The high altar is surmounted by a beautiful baldacchino resting on four columns of *verde antico;* beneath lie the bodies of the titular saints. In the choir, behind the high altar, is a rich episcopal throne flanked by two marble columns inlaid with mosaic. An inscription on one of these states that there were originally nineteen similar columns round the apse. In the right aisle is the Lady altar, with a miraculous picture of the Blessed Virgin brought from Edessa by Abbot Sergius in the tenth century. There is a tradition that St. Alexius, while praying at Edessa before this picture, was told by our Lady to return to Rome. The rich tabernacle is the gift of Charles IV of Spain.

At the foot of the left aisle is preserved the **wooden stair** under which St. Alexius is said to have died. Near it may be

[1] Where the church now stands.
[2] Alban Butler, *Lives of the Saints*, May 14.

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seen the ancient well of Euphemian's house. The splendid mosaic pavement dates from the thirteenth century.

The Crypt (Aglaë's church) has a marble episcopal throne, and is said to have been one of the secret places of meeting of Pope and faithful during the days of persecution. A pillar is shown beneath the altar to which St. Sebastian is said to have been bound at his martyrdom.

Important relics of **St. Thomas of Canterbury** are preserved in this crypt. The Saint is said to have resided in this monastery during his stay in Rome.[1]

245.—S. ALESSIO, HOME OF THE SAINTS.

Baronius speaks of this sanctuary as *Domicilium Sanctorum*, "Home of the Saints," because of the many Saints who resided here, viz.: **St. Odo of Cluny, St. Adalbert,** Bishop of Prague and Apostle of the Bohemians, **St. Gaudentius,** brother of St. Adalbert, **St. Anastasius, St. Boniface,** Apostle of Southern Russia, **St. Thomas of Canterbury,** and others.[2]

Benedict VII (975—984) gave the church and monastery to Sergius, Greek Bishop of Damascus, driven from his see by the Arabian persecution. This prelate brought with him a community of Greek Basilian monks (in 977), and S. Alessio became a centre of apostleship to the Slavs.

In the eleventh century, **St. Odo of Cluny** with a community of Cluniac monks (Benedictines), came to reside at S. Alessio. In 1231 they were succeeded by the Premonstratensians; and these again by the Hieronymites in 1430. About 1525 the monastery was made over to **St. Jerome Æmilian** for his newly-founded Order of the Somaschi, who still serve the church and have charge of an asylum for blind children, supported by the charity of Prince Torlonia.

The view from the garden is strikingly beautiful. The monastery stands on the brow of the Aventine as it rises abruptly from the Tiber; beneath, the languid river rolls its yellow flood past the Isola Tiberina and Ponte Rotto; beyond, and to the right, is a confused mass of churches, palaces, towers, ancient houses and modern tenements belonging to the Holy City, that city lustrous with the blood of countless martyrs. In the distance towers the wonderful dome of Michael Angelo over the tomb of the Prince of the Apostles, with Monte Mario in the background. To the left is St. Paul's and the mysterious Campagna, "stretching like a sea into the dim horizon." How many Saints

[1] Piazza, *Emerologio Sacro*, vol. ii. p. 598.
[2] Armellini, *Chiese di Roma*, p. 587.

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S. Anselmo on the Aventine. (Chap. XI, No. 246.)

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Anderson.

Island in the Tiber. S. Bartolomeo. (Chap. XII, No. 261.)

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have stood in this same spot gazing at the view, their hearts kindling with holy rapture at the sight of the City of God, which at the Resurrection day will shine with a glory surpassing that of all other cities, because of the multitude of martyrs who have here shed their blood, and whose hallowed remains lie here enshrined!

246.—S. MARIA AVENTINA, OR DEL PRIORATO—ABBEY OF S. ANSELMO.

A few steps beyond S. Alessio bring us to the ancient Convent of **S. Maria Aventina** (S. Maria del Priorato), belonging to the Knights of Malta. Visitors are admitted twice a week. The views from the balconies over the city and Campagna are enchanting.

In 939 the renowned **Albericus**, the most powerful baron of Rome, transformed this his mansion into a monastery for Basilian monks. **St. Gregory VII** (Hildebrand, 1073—1085) here lived as a boy under the care of his uncle, who was Abbot of the monastery. The garden is beautifully kept; the house is adorned with portraits, and rich in records of the Grand Masters of the Knights of Malta; the church, barocco in style, has little that is interesting except the ancient picture of our Lady and the tombs of the knights.

Close to S. Maria del Priorato is the **Abbey of S. Anselmo**, erected by Pope Leo XIII as an international college and university for Benedictine students. It is a continuation of the Benedictine institution under the same title, which was founded by Innocent XI in 1687, chiefly for the Cassinese Congregation, and attached to S. Callisto in Trastevere. **Pope Pius VII** was educated there. It was restored by Leo XIII in 1888 in the palace of the Convertendi, Piazza Scossa-Cavalli, after remaining dormant during fifty years, and in 1893 was transferred to Via Bocca di Leone. The first stone of the Aventine buildings was laid in that year. The schools were opened, and the community took up residence in November, 1896. The two churches, upper and lower, were consecrated four years later.

The buildings are vast and impressive. The splendid church has all the features of the old abbatial churches of the Order in Germany; and the lower church, with its sixteen altars, each a solid block of granite, is in some sense more attractive than the upper one. The architect of this splendid pile of buildings was the Abbot Hildebrand de Hemptinne. The Abbot of S. Anselmo was raised by Leo XIII to the dignity of Primate of the whole Benedictine Order.

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247.—S. PRISCA ON THE AVENTINE.

Returning to the head of the Clivus Publicius, we follow the Via di S. Prisca, leading to the ancient Churches of S. Prisca and S. Saba.

St. Prisca, a young girl of thirteen, of noble birth, is said to have been baptized by St. Peter on this spot, and was condemned by the Emperor Claudius to be exposed in the amphitheatre. A fierce lion was let loose upon her, but the savage beast, instead of tearing her to pieces, awed, as it were, by her innocence and youth, came and licked her feet. Such miracles the pagans ascribed to magic, and she was ordered to be beheaded. Her body lay concealed on the Aventine till discovered by Pope St. Eutychian in 280 and translated by him to this church.[1]

On the site of the present church stood the house of St. Prisca's family, and close by lived **Aquila** and **Priscilla**, Jewish converts of St. Peter, who will be referred to presently.

The church suffered greatly during the French occupation of Rome in 1798, and for many years lay a melancholy ruin. It was restored some fifty years ago, and is now served by the Friars Minor.

Under the high altar is the body of St. Prisca, which was removed for a time by St. Leo IV (847—855) to the Quattro Coronati for greater security. The nave is divided from the aisles by fourteen ancient columns partly encased in pilasters. On the walls are remains of frescoes by Fontebuono. In the crypt is preserved a baptismal font with the inscription *Baptismus Sancti Petri.* Tradition has it that St. Prisca, SS. Aquila, Priscilla and others were here baptized by St. Peter.

248.—ST. PETER IN THE HOUSE OF AQUILA AND PRISCILLA.

Among those who were converted to Christianity by the preaching of the Apostle, were a Jew named **Aquila** and his wife **Priscilla**, who lived on the Aventine close to the present Church of S. Prisca. St. Peter is said to have received hospitality from them and to have first exercised the sacred ministry in Rome in their house.[2]

Aquila and Priscilla are honourably mentioned in the New Testament. They were working people and followed the trade

[1] *Roman Breviary*, January 18.
[2] De Rossi, *Arch. Crist.*, 1867, pp. 46, seq.

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of tent-making. When the Emperor Claudius drove the Jews out of Rome in A.D. 49, they, too, had to leave the city. They retired to Corinth, where St. Paul was their guest, and where, as in Rome, assemblies of Christians were held in their house.[1]

In 1776 were discovered the very walls of their house on the Aventine close to S. Prisca, "the walls which probably echoed with the sound of St. Peter's voice, and were consecrated by his celebration of the Holy Mysteries."

249.—ST. MARCELLA AND HER COMPANIONS ON THE AVENTINE.

Marcella, a noble Christian lady, whom St. Jerome styles "the glory of Roman ladies," being left a widow by the death of her husband while still young, changed her palace, which stood in a fashionable quarter on the Aventine, into the *first Christian convent* in Rome, about A.D. 370. A small band of heroic souls, inspired like herself to lead a life of perfection, came to join her in her religious home. Like her they sold their jewels and costly brocaded dresses, giving the money to the poor, and donned the rough serge of the monks. Among the noble ladies who thus renounced the riches and pleasures of the world to lead a life of prayer, austerity, and works of mercy, were **Albina**, the mother of St. Marcella—**St. Marcellina**, sister of St. Ambrose, who had received the veil of virgins from the hands of Pope St. Liberius—**St. Lea**, a holy widow, the virgin **Asella**, St. Marcella's sister, and the penitent **Fabiola**, who expiated the errors of her impetuous youth by heroic charity and fervour.[2] This little community enjoyed the special protection and encouragement of the saintly pontiff, Pope Damasus, and the spiritual direction of **St. Jerome**, who addressed several of his letters to them.

St. Paula, descendant of the Scipios and the Gracchi, came to the Aventine to confide her beloved daughter, **St. Eustochium**, to the charge of St. Marcella to be trained up as a true virgin of Christ.

St. Marcella died soon after the event which has been related under No. 119.

[1] See Barnes, *Acts of Apostles*, xviii. 2.

[2] On the house of Albina and St. Marcella, where St. Athanasius was a guest, see *The Month*, 1874 (September — December), p. 307; St. Jerome's praise of Marcella and Asella, *Ibid.* pp. 308, 309. See also Alban Butler, *Lives of the Saints*, St. Jerome, September 30.

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Opposite the door of S. Prisca is the entrance to the *Vigna Torlonia*, formerly (*i.e.*, till 1870), *Vigna dei Gesuiti*, "the *Jesuits*' vineyard," where the Fathers and scholastics of the Roman College used to come for a little change and rest on Thursdays. A recent writer thus describes the spot: "It is a wild and beautiful vineyard occupying the greater part of this deserted hill, and extending as far as the Porta S. Paolo and the pyramid of Caius Cestius. Several farmhouses are scattered amongst the vines and fruit trees. There are beautiful views towards the Alban mountains, and to the lower Aventine with its fortress-like convents. The ground is littered with fragments of marbles and alabaster, which lie unheeded among the vegetables, relics of unknown edifices which once existed here. The spot till recently was beautiful, and overgrown by a luxuriance of wild mignonette and other flowers in the late spring."

250.—S. SABA ON THE LOWER AVENTINE.

Lanciani says: "A visit to this delightful spot and to its secluded mediæval cloisters, shaded by orange groves, cannot fail to please the student." But it has far greater attractions for the pilgrim. The venerable church, now disused, stands on the site of the ancient *Cella Nova*, or oratory and religious home to which **St. Sylvia,** mother of St. Gregory the Great, retired after the death of her husband, Gordianus. Recent excavations (made in 1900) have brought to light the apse and walls of St. Sylvia's oratory, also some frescoes of the seventh century.

In the sixth or seventh century it became the home of a community of Greek Basilian monks driven by persecution from their own country. St. Gregory, Bishop of Agrigentum, is said to have resided here for a time. Piazza[1] informs us that there were at one time over 200 monks at S. Saba who, in different choirs, kept up the Divine Office perpetually night and day. It was one of twenty privileged abbeys, the Abbot being an assistant at the pontifical throne on solemn festivals.

Lucius II (1144—1145) gave the church, abbey, and surrounding property to the Cluniac monks; Julius II (1503—1513) to the Cistercians; finally Gregory XIII (1572—1585) made over the lands and revenues to the Collegio Germanico for the support of the students, the Cistercians receiving in compensation the basilica of Santa Croce.

The present buildings were raised about A.D. 1200.

The portico had formerly six columns of porphyry, which

[1] *Emerologio Sacro*, vol. ii. p. 528.

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Pius VII removed to the Vatican library. An ancient sarcophagus remains in the portico near the spot where it was found. Several other marble sarcophagi of great interest have been recently discovered. Above the entrance is an inscription recording some marble inlaid work done by *Magister Jacobus*,[1] for Abbot John in the pontificate of Innocent III, A.D. 1205. Some handsome mosaic panels on either side of the high altar are probably a portion of the work here referred to; they seem to have belonged to an enclosed choir with marble balustrade and ambones, like the one of S. Clemente. The sanctuary was adorned with mosaics by Adrian I (772—795), but these have disappeared. The paintings now seen on the vault of the apse are said to be a copy of the lost mosaics. Below are some rude frescoes of the fourteenth century. Over the altar in the crypt is a beautifully-ornamented disc with a Greek cross in the centre. The nave has still considerable remains of its rich mosaic pavement.

From the loggia above the vestibule of the church an extensive view is had of the Aventine, Palatine, and south-western quarters of ancient Rome.

251.—ST. SYLVIA AND ST. GREGORY THE GREAT.

It was stated at the visit to S. Gregorio on the Cœlian, that his mother, St. Sylvia, used to send him a daily supply of vegetables from her garden at *Cella Nova*, i.e., *S. Saba*. These were carried in a silver dish. "One day," writes Abbot Snow, "while Gregory was in his cell, a shipwrecked merchant came to him with a pitiable tale of distress, which extracted six scudi (silver crowns) from the Saint. The next day he again appeared urging the greatness of his loss and liabilities, and the little help he could obtain in the city, and he again received six scudi. A third time he returned and dwelt upon the disgrace of meeting his creditors without satisfying them. Gregory, with much sympathy for him, regretted that there was no more money in the monastery, and gave him the silver salver on which his mother sent him his daily pittance of vegetables."[2]

The rest of the story about St. Gregory entertaining an angel, who told him that he was the person to whom he had given the twelve scudi and the silver dish, has been related elsewhere.

The recent discovery of the remains of St. Sylvia's oratory

[1] The father of Cosma, from whom the Cosimati School is named.
[2] *Life of St. Gregory the Great.*

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adds greatly to the religious attractions of S. Saba, and pilgrims will delight to linger in its ancient church and secluded cloisters, or to stray pensively in the garden among its orange groves.

252.—STUDENTS OF THE COLLEGIO GERMANICO AT S. SABA.

Once a week the grey walls and dim cloisters of this secluded retreat of the monks of old are enlivened by the sports and merry voices of the students of the Collegio Germanico. Their youth, their handsome appearance, their gay spirits, their soutanes of vivid scarlet, give a touch of joy and brightness to the old building, and the merry ring of their laughter awakens prolonged echoes in the vaulted corridors and chambers. All is life and animation while they are here; but when they depart at the close of the day, the crumbling old edifice seems to relapse into its habitual dreamy state, left alone with its old-world traditions, its mediæval monuments, and its illustrious dead.[1]

253.—THE MONKS OF OLD: REFLECTIONS AT S. SABA.

After visiting the homes, or what remains of the homes of the monks of old, it is well to reflect what these homes were, and who were these mediæval monks, so often maligned by shallow Protestant writers as "lazy," "ignorant," "addicted to monkish superstition."

A monastery in the middle ages was a seat of learning and piety, a centre of light and industry, a place where the people could receive gratuitous instruction in every branch of learning then known; a refuge where food and raiment were dealt out generously to the poor for the love of Jesus Christ. "In times of sickness the afflicted were nursed and cared for; in times of want and famine the poor were helped with doles of bread and corn; and at all times the friendless and distressed found a kind, a loyal, and a sympathetic friend, adviser, and father in the Abbot and his companions." (Mgr. J. Vaughan.)

Each monastery served the purpose of university, hospital, alms-house, guest-house, church, all in one. Its buildings comprised besides the church, cloisters, cells, chapter-house, and

[1] Close to S. Saba are considerable remains of the walls of Servius Tullius and of the supposed *Porta Randusculana*.

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other community rooms, a library, a scriptorium, apartments for guests, and farm hands.

Within its hallowed walls the inmates strove to lead on earth an angelic life by cutting themselves off for ever from the pleasures of riches, the enticements of the world, the allurements of sense, the satisfaction of their own will. They were men who had taken the three solemn vows of poverty, chastity, and obedience, *i.e.*, who had made a complete surrender of themselves to the service of God, and to the spiritual and temporal good of their neighbour.

They were the pioneers of religion and civilization in countries still barbarous, men of simple lives, austere, mortified, intensely in earnest in seeking the glory of God and the extension of His kingdom.

From the old grey walls of their monastic homes arose each midnight the voice of holy psalmody, sanctifying the loneliness of the night and perfuming the air with the fragrance of holy prayer.

The monks themselves, as a rule, laid the foundations of their monasteries, quarried the stone, hauled it to its place, and with infinite pains and labour constructed the entire edifice from foundation to roof. They themselves carved the stalls, decorated the sanctuary, beautified it in every part, and set to work to reclaim and cultivate the waste land and to change the face of the country all round.

Cardinal Newman says: "They were not dreamy sentimentalists to fall in love with purling brooks and nodding groves. Their poetry was the poetry of hard work and hard fare. They could plough and reap, they could hedge and ditch, they could drain, they could lop, they could carpenter, they could thatch and make hurdles for their huts; they could make a road, they could divert or secure the streamlet's bed, they could bridge a torrent. They found a swamp, a moor, a thicket, a rock; and they made an Eden in the wilderness."[1]

That the monks were not ignorant is proved by the treasures of the classical literature of Greece and Rome which were transmitted to us by them, and would otherwise have been lost. They copied with infinite pains the Bible and the best ancient literature. Their beautiful manuscripts remain even until now the treasures of the great museums, speaking witnesses of the monks who wrote them, and eloquent accusers of those Protestant historians who speak of the writers as ignorant and lazy.

[1] Millman, Hallam, Forsyth, Soame, Guizot, and other Protestant historians, bear noble testimony to the great work done by the monks as pioneers of civilization.

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The elder D'Israeli says: "It is certainly to the solitary monks that we owe the precious remains of ancient literature. We must consider their silent mansions as having afforded the only retreats to science and literature in ages when a universal ignorance threatened to banish from Europe every species of learning."

Architecture, music, painting, astronomy, owe each a debt to the monks of old. The noble cathedrals of England, those poems in stone, which no modern architect even attempts to rival, are a sufficient proof of the cleverness and skill of the monastic brethren.

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CHAPTER XII.

To the Island in the Tiber and to S. Cecilia in Trastevere.

FOLLOWING the street *Via di Ara Cœli* that leads from the Gesù towards the Capitol, and turning up the second side street on the right (*Via Margana*) we reach a small irregular piazza with some ancient buildings, the remains of the mediæval palace Margana. There is a richly-sculptured gateway of the thirteenth or fourteenth century, and a low tower known as *Torre di Margana*. The place has a religious interest all its own, for in a house close to this square lived St. Ignatius of Loyola and his first companions from the autumn of 1538 till February, 1541.[1]

254.—RESIDENCE OF ST. IGNATIUS AND COMPANIONS NEAR THE TORRE DEL MELANGOLO.

This was the third house occupied by the Saint and his companions in Rome, the first being on the Pincio (1537), the second in the Rione dei Monti, probably near the Church of St. Bernardine of Siena (1538). Father Simon Rodriguez, one of the Saint's companions, tells us that the house near the **Torre del Melangolo**[2] had been for some time untenanted, owing to a report that it was haunted; for this reason the Saint may have got it at a reduced rent. St. Francis Xavier, in his letters, mentions this Torre del Melangolo; and Blessed Peter Faber, writing to St. Ignatius from Germany, in 1539,

[1] It is thought that the house was in the *Via Delfini*, just beyond the tower, and in the part of the street near the Church of S. Caterina dei Funari.

[2] This *Torre del Melangolo* no longer exists. According to Buffalini's map (1550), it was in the Via Delfini, on the left as one goes towards S. Caterina dei Funari.

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1540, 1541, addresses his letters to "the house of Marco Antonio Frangipane, near the tower of Melangolo, Rome."

Several important events happened during their stay in this house: (*a*) the Saint said his first Mass at St. Mary Major on Christmas night, 1538; (*b*) the deliberations on the rules and plan of life they were to adopt, which had lasted several months, were brought to a successful close on June 13, 1539; (*c*) during the famine of the severe winter of 1538, 1539, the Fathers relieved some four thousand persons; (*d*) on September 3, 1539, Cardinal Contarini communicated the glad news to St. Ignatius that His Holiness, Pope Paul III, had approved by word of mouth the Formula of the Institute presented by the Saint; (*e*) **St. Francis Xavier** was observed by Father Simon Rodriguez wrestling with temptation in his sleep till the blood gushed from his mouth; (*f*) St. Francis Xavier received a Divine intimation of his future apostleship; (*g*) St. Francis Xavier bade farewell to St. Ignatius and the other Fathers, on March 16, 1540, and went forth to his glorious apostleship in the Indies; (*h*) on September 27, 1540, Pope Paul III signed the Bull *Regimini militantis Ecclesiæ*, by which the Society of Jesus was constituted a Religious Order.

There was formerly a chapel of St. Ignatius in an upper room of this Torre di Margana, as it was long believed that that had been the Saint's home.

At the end of the *Via Delfini*, is the Church of *S. Catarina dei Funari*, with a home for young girls attached to it, one of the many great works of charity founded by St. Ignatius in Rome. The original name of this church was *S. Maria dominæ Rosæ;* it seems to have been so called from the foundress, who lived in the tenth century. Near it was a convent of St. Laurence, known as *in pensili*, from being built on the ruined arches of the **Circus Flaminius.**[1] In the long line of arcades of this circus the rope-makers (*Funari*) plied their trade till the middle of the seventeenth century.

[1] The *Circus Flaminius*, which covered a considerable space of ground in this part of the city, was built about 221 B.C., and was one of the most magnificent structures of Rome. It extended from Via di Ara Cœli to Palazzo Mattei, running between the streets, *Botteghe oscure*, *Margana*, and *Delfini*. In it St. Hippolytus, St. Concordia, and many other martyrs, are said to have been condemned to death.

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255.—S. MARIA IN CAMPITELLI—PERPETUAL INTERCESSION FOR THE CONVERSION OF ENGLAND.

In the large square that is entered from the Via Delfini is the handsome Church of **S. Maria in Campitelli,**[1] also known as **S. Maria in Portico.**[2]

The church was erected by the Senate and municipality of Rome in the years 1657—1659, in fulfilment of a vow made to our Lady for the cessation of the great pestilence of 1656. Close by, near the Piazza Montanara, is the little Church of S. Galla, where a *picture of our Lady*, said to have appeared miraculously in 524 in the hospital founded by this Saint, had been greatly venerated from the days of St. Gregory the Great. Tradition has it, that this was one of the pictures carried by St. Gregory's order in the great penitential procession during the pestilence of 590. It was again borne through the plague-stricken streets in 1656, the epidemic ceasing wherever it passed. On the completion of the new church in 1659, the sacred picture, that had already been crowned by the Vatican Chapter in 1650, was placed in its present position over the high altar, our Lady being here invoked as the protectress of Rome against contagious diseases.

Architecturally the church is one of the best in Rome, if we except the greater basilicas. It is ornamented with twenty-two fluted Corinthian columns of marble. In the right transept is the tomb of *Cardinal Pacca*, the faithful attendant of Pope Pius VII in his exile, who died in 1844 in the palace opposite the church. Under the altar of the second chapel on the left are the remains of **Blessed John Leonardi,** Founder of the Congregation of the Mother of God, who died in 1609. The church is served by his Religious.

It is interesting to note that the **elder Pretender,** known to his adherents as James III of England, established in this church in 1766 "a perpetual intercession for the *conversion of England.*" The prayers are recited regularly every Saturday morning about 11, and are followed by Benediction of the Blessed Sacrament. James' second son, Henry, Cardinal

[1] The name *Campitelli* is supposed to come from *Campus teli*, an enclosure near this spot, where stood the *Columna Bellica*, from which, whenever war was declared, a dart was hurled into a neighbouring field, supposed to represent the enemy's territory. Others think the Columna Bellica was near the Temple of Bellona, on the road to Tivoli (Tibur), nine miles from Rome.

[2] See No. 107.

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Duke of York, took his title as Cardinal from this church, and often came here with his father to pray for England's return to the faith.

In the Life of **St. Frances of Rome** it is stated that a boy of sixteen, named Jacopo Vincenzo, was lying dangerously ill in the Piazza Campitelli. His mother hastened to the Saint, who bade her return, assuring her her son had recovered. That moment the boy was restored to perfect health.

256.—S. AMBROGIO IN MASSIMA—HOUSE OF ST. AMBROSE.

Near S. Maria in Campitelli are the church and ancient convent of **St. Ambrose**, built on the site of the Saint's family mansion, in what was then one of the aristocratic quarters of Rome, close to the Portico of Octavia. Here Ambrose, who lost his parents at an early age, lived with his brother **Satyrus** under the care of their elder sister, **Marcellina.**[1] While frequenting the Roman schools, Ambrose first displayed those wonderful intellectual gifts that were to distinguish him as one of the greatest lights of the Church. Being appointed governor of Liguria and Æmilia in the north of Italy by Anicius Probus, he left for Milan about 370, being then some thirty years of age. His brother Satyrus seems to have accompanied him. Marcellina, who had received the religious veil from Pope St. Liberius on Christmas Day, 352, distributed the great wealth she inherited to the poor, transformed her father's mansion into a convent, and lived here with a number of consecrated virgins in such poverty and privation that her brother had to write to her from Milan to moderate her austerities.[2] She seems also to have been associated with those privileged souls on the Aventine, St. Marcella, Albina, Lea, Asella, and St. Eustochium, the spiritual children of St. Jerome.[3]

The Italian Government has seized the extensive conventual buildings and opened them as public schools, leaving only a few narrow rooms and corridors for the Benedictine Fathers who serve the church. In the part where the Fathers live two rooms are shown, said to have been those of St. Ambrose and St. Marcellina. In the latter room is preserved one of the greatest treasures of the Benedictine Order, an ancient fresco

[1] Their father, also called Ambrose, had held high office as Prefect of the Prætorium, or head-governor of Gaul, Britain, and Spain.

[2] St. Ambrose dedicated to her his book *De Virginibus*. On consecrated virgins in the early Church, see Alban Butler, *Lives of the Saints*, April 22, note under *SS. Azades*, &c.

[3] See No. 249.

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of our Lady and Child, discovered in 1863, in the course of some alterations at S. Benedetto in Piscinula,[1] and said to be the very picture before which St. Benedict used to pray when a student in Rome before his retreat to Subiaco.

Shrine of St. Polycarp.—The church is rich in marbles,[2] but its greatest treasure is the shrine of **St. Polycarp**, martyr, under the high altar, containing considerable relics of the martyr. This great Saint, one of the noblest figures in the early Church, was a disciple of St. John the Apostle, and was by him consecrated Bishop of Smyrna. He suffered martyrdom by fire and the sword at the age of eighty-six in the persecution of Marcus Aurelius, A.D. 166. His charred remains, "more precious than the richest jewels or gold," say the writers of the Acts, were secured by the Christians and deposited in a fitting place, at which the faithful assembled every year on the anniversary of his death. This Saint, while on a visit to Rome about A.D. 150, chanced to meet the apostate Marcion in the street, and was passing him seemingly without noticing him, when the heresiarch, accosting him, said, "Don't you know me?" "Yes," replied the aged Saint, "I know you for the first-born of Satan." These terrible words from a Saint so noted for his charity and compassion to repentant sinners, show the horror he felt of apostasy and of the crime of heresy, whereby countless souls are dragged to perdition.

257.—S. ANGELO IN PESCARIA—SHRINE OF ST. SYMPHOROSA AND HER SEVEN SONS, MARTYRS.

A narrow street to the right of S. Maria in Campitelli leads down to the ancient collegiate Church of **S. Angelo** (St. Michael the Archangel), built by Pope Boniface II (530—532) within the ancient Portico of Octavia, close to the old fish-market (Pescaria).

The church contains the shrine of **St. Symphorosa** and her seven children, **SS. Crescens, Julian, Nemesius, Primitivus, Justin, Stacteus,** and **Eugenius,** who all suffered a cruel martyrdom at Tivoli in the persecution of Hadrian, about A.D. 130. Her husband, **St. Getulius** (also called **Zoticus**) and his brother **St. Amantius,** both tribunes in the army, had already won the crown of martyrdom some time previously. The bodies of St. Symphorosa and her children were taken by

[1] See No. 262.

[2] One of its marble altars formerly belonged to the old Jesuit church at Genoa.

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the Christians along the Via Tiburtina (*i.e.*, the road to Tivoli), and buried close to the ninth milestone in the cemetery of St. Zoticus, afterwards known as *Ad Septem Fratres*. Here a basilica was erected, the remains of which were discovered and identified by De Rossi in 1876. In the year 752, the bodies of the Saints were translated by Pope Stephen II to this Church of S. Angelo, as it was rumoured that the Lombard King Astulfus (by whom Rome was besieged and its catacombs plundered) meant to seize and carry them off. In the course of some alterations in the sanctuary in the seventeenth century, a sarcophagus was found, and inside it the relics of the martyrs with the following inscription on a leaden plate copied by Cardinal Baronius: *Hic requiescunt corpora SS. Martyrum Simforosae, viri sui Zotici* (Getulii) *et Filiorum ejus a Stephano Papa translata.*

In this church Father Simon Rodriguez, one of the first companions of St. Ignatius, preached a course of Lenten sermons in 1538.

The arch at the entrance of the church is associated with a dramatic episode in the life of *Cola di Rienzi*, Tribune of the people, who here summoned the people at midnight, on May 20, 1347, and by his fiery eloquence incited them to revolt against the tyranny of the Roman barons.

258.—THE PORTICO OF OCTAVIA.

The picturesque ruins enclosing the Church of S. Angelo are the remains of the splendid **Porticus Octaviæ**, originally built by Q. Cœcilius Metellus about 147 B.C., and rebuilt on a scale of great magnificence by Augustus in honour of his sister, Octavia, in the year 32. It was in the form of a parallelogram, surrounded by a double arcade of two hundred and seventy columns, and enclosing the temples of Jupiter Stator and Juno Regina. The architects employed by Augustus were two Greeks named Batrachos and Sauros. Pliny says that, as they were denied the privilege of signing their work with their names, they hit upon the device of carving on the fluting of the columns a lizard, *Sauros*, and a frog, *Batrachos*. One such column, with a lizard and a frog carved on the capital, may be seen in the Church of S. Lorenzo outside the walls.

In this portico *Titus* and *Vespasian* celebrated their triumph after the fall of Jerusalem. The Jewish historian, Flavius Josephus, was among the spectators, and has left us a description of the scene, which was of unparalleled splendour.

In August, 1903, a large block of marble fell from this

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Portico of Octavia, and the stability of the rest of the monument has been impaired in consequence. The work of preservation was at once begun, to save if possible this precious relic of Augustan architecture.

The old fish-market (*Pescaria*) with its marble fish-slabs of imperial times, was demolished in 1888. The neighbourhood is squalid in the extreme, yet there is a picturesqueness in the old ruins, the dark, many-storyed houses, the groups of dirty yet merry children playing amid the columns, the swarthy figures of Jews carrying bundles of old clothes, or sacks full of shreds of cloth and scraps of iron, touches of colour being added to the scene by strips of old damask hanging in front of the rag-stores or dangling from the windows.

259.—THE FORMER GHETTO—THE JEWS IN ROME.

On the vacant ground in front of the Portico of Octavia there stood till 1885 a confused mass of old, rickety, tumble-down buildings divided by narrow streets, and enclosed by a boundary wall, having an entrance gate near the Ponte Fabricio. This was the famous **Ghetto**, or Jewish quarter in Rome, that has been so often described, and of which not a vestige is now left. Driven from their old squalid tenements, the Jews at once formed a new settlement in the dingy houses round S. Angelo in Pescaria, and in the pretentious buildings of the Piazza Vittorio Emanuele. These latter were built for more respectable tenants, but failed to attract them, and are now fast becoming a second Ghetto.

As we make our way to the Ponte Fabricio, and to the island in the Tiber, we pass in front of a line of Jewish rag shops and marine stores, where men and women in frowzy dress, with tangled hair, yellow brown faces, haggard and often repulsive features, sit amid a chaos of rags, shreds, patches of cloth, coils of ropes, heaps of old iron, scraps of silk brocade, bits of velvet, rubbish of every kind, busy sorting, mending, patching, renewing, turning all this refuse into money. In some of their stores, especially near Ponte S. Angelo, may be found copes, chasubles, relic-cases, and even chalices, bought at public sales, when the Government have put up the goods of monasteries and convents to auction, and Jews were the only purchasers.[1]

Close by, near where the entrance of the old Ghetto stood, a large synagogue has recently been erected.

[1] On the dealings of the Popes with the Jews in Rome, see Fredet's *Modern History*, p. 534, "St. Bernard's defence of the Jews," *Ibid.*

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The little Church of *Madonna della Pietà*, near the Ponte Quattro Capi (*i.e.*, Pons Fabricius), is interesting, as being a remnant of a mediæval monastery built on the site of a palace belonging to the family of **St. Gregory the Great.**

260.—THE RIVER TIBER—FALL OF THE EMBANKMENT.

The tawny river, whose waters sweep round the island before us and quit the city below the Aventine, has a special religious interest from the many martyrs, whose bodies have been cast into it, chief among them being *SS. Nicomedes, Calepodius, Pigmenius, Quirinus, Florianus, Tranquillinus, Asterius, Zoe* and others. Their remains drifting down the stream were recovered by the Christians and buried in the neighbouring catacombs.[1]

The river is capricious and at times ungovernable: after continued rain its turbid waters suddenly swell to considerable height, causing disastrous floods. Its average depth is twenty feet, but it sometimes rises as much as thirty to thirty-five feet, as in the great inundation of 1871. To check these wanton freaks, the Italian Government of Victor Emmanuel decided, after the disaster of 1871, to construct the present embankments. These huge retaining walls, resembling more the quays of a dock than river defences against inundation, took some ten years to build, and cost, it is said, over 100,000,000 francs.[2] The effect has been to rob the river of its beautiful aspect. "The huge walls, between which we have imprisoned the stream, have transformed it into a deep and unsightly channel, with nothing to relieve the monotony of its banks."[3]

In November, 1900, a disaster occurred. The river suddenly rose after several days' rain, and chafing at the restraint of the new embankment, sent some four hundred feet of the structure tumbling headlong in ruin into the water near the island. At the same time ominous cracks appeared in the other parts of the embankment, and in the new Ponte Margherita, which, it is feared, bode fresh disasters, unless means are found to remedy the defect.

The little **Ponte Cestio** (Pons Cestius), built in the year 46 B.C., and rebuilt in A.D. 365, has withstood the floods of over 1,537 years, and stands solid as ever.

Crossing the Pons Fabricius (built in the year 62 B.C.), which

[1] Piazza, *Emerologio Sacro*, July 7.

[2] Lanciani, *Ruins of Ancient Rome*, p. 11, says the cost was 200,000,000 francs.

[3] Lanciani, *Ibid.*

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is commonly known as **Ponte Quattro Capi**, from the four-faced statue of Janus that stands on its parapet, we reach the island in the Tiber, where in ancient times stood a famous temple of Æsculapius. The whole island had been made to assume the appearance of a huge ship with the temple near the stern. A fragment of the stern in travertine, with the serpent of Æsculapius sculptured upon it, may be seen in the garden of the Franciscans.[1] Lanciani remarks: "The river, unfortunately, no longer flows under this most perfect of Roman bridges. By a miscalculation in the plan of this new embankment, the channel has been dried up, and the ship of Æsculapius has stranded on a mud bank."[2] This, however, has been remedied by recent works.

Piazza[3] tells us that *SS. Hippolytus*, a rich nobleman, *Eusebius*, a priest, *Marcellus*, a deacon, *Maximus*, *Adria*, *Paulina*, and other early Christians, after being cruelly scourged, were dragged to this bridge to complete their martyrdom by being beheaded.

261.—HOLY PLACES ON THE ISLAND IN THE TIBER.

The part of the island where stood the ancient temple of Æsculapius, is now occupied by the church and Franciscan monastery of **S. Bartolomeo.** The church was built by the Emperor Otho III, about the year 983, to receive the body of the Apostle, St. Bartholomew, translated from Lipari to Benevento in 809, and from Benevento to Rome in 983. The campanile or bell-tower is of later date, being erected by Paschal II in 1113.

The Franciscan monastery has been seized by the Government, and divided into small tenant houses, a narrow strip being left to the friars.

In 1557, a great Tiber flood carried away the right aisle and the front of the church with its rich mosaics, which disasters were repaired by Cardinal Sartorio in 1560. Pope Pius IX restored the interior in 1852, and gave the present high altar.

The principal objects in the interior that invite attention are:

(*a*) The Shrine of **St. Bartholomew,** a beautiful urn of porphyry, containing his body under the high altar.

(*b*) The Shrine of **St. Paulinus of Nola,** under the altar at the end of the right aisle.

(*c*) The Shrine of **St. Adalbertus,** bishop and martyr.

[1] Fragments of votive offerings to Æsculapius have been found.
[2] *Ruins of Ancient Rome*, p. 18.
[3] *Emerologio Sacro*, ii. p. 520.

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(*d*) The head of an ancient well with bas-reliefs of the twelfth century, on the steps in front of the high altar. In it were concealed the bodies of SS. Paulinus, Exsuperantius, Marcellinus, martyrs.

(*e*) Paintings by **A. Caracci** in the Chapel of St. Charles Borromeo, the second in the right aisle.

The high altar had formerly a baldacchino resting on four columns of porphyry; these were taken to the Vatican in 1829. The pillar in the piazza in front of the church was erected by Pope Pius IX, as a memorial of the opening of the Vatican Council.

Hospital of St. John the Calybite. Opposite S. Bartolomeo is the hospital of the Religious of St. John of God, known as *Fate bene fratelli.*[1] They devote themselves entirely to the care of the sick poor, some twelve hundred of whom pass through the hospital in the course of a year, beside countless cases relieved in the reception-rooms. They owe this, their only establishment in Rome, to St. Pius V. In the great triumphal entrance of Don John of Austria into Rome, after the victory of Lepanto in 1571, the conqueror was accompanied by a poor Religious in a plain black dress. This was Sebastian Arias, of the Brothers of St. John of God. Being recommended to the Pope by Don John, the Rule of the new Order was approved, and this monastery given to them on the island.

The church is dedicated to **St. John the Calybite,** a recluse of the fifth century, whose history resembles that of St. Alexius. The son of a rich nobleman of Constantinople, he secretly left his home to become a monk. Returning after six years disguised as a beggar, he dwelt in a poor hut (*calubé*) near his father's house, and only disclosed his identity to his mother when he lay in his agony. His death occurred in 450; his remains, translated to Rome, have been here venerated for many centuries.

262.—TRASTEVERE—S. BENEDETTO IN PISCINULA.

Passing over the ancient Ponte Cestio, we enter the **Trastevere,** or city "across the Tiber," where, according to an old tradition, **St. Peter** exercised the sacred ministry on his first arrival in Rome.

It is the portion of Rome which, till 1886, was most unaltered from mediæval times. The inhabitants on this side of the river differ in many respects from those on the other side. They pride themselves upon being born *Trasteverini*, profess

[1] The holy founder was constantly exhorting his brethren to do everything well for God: *Fate bene fratelli.*

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to be the direct descendants of the ancient Romans,[1] seldom intermarry with their neighbours, and speak a dialect peculiarly their own. With many faults, they are devoted Catholics and loyal to the Holy See. Unfortunately, various Protestant sects and Socialist clubs are doing their utmost to sap the faith of this simple people, and much harm is being done.

Right opposite us, as we leave the bridge and cross the Via Lungara, is the little Church of **S. Benedetto in Piscinula,** built on the site of the house where St. Benedict lived as a boy, while pursuing his studies in Rome before his retreat to Subiaco. Formerly the church had an atrium or open court, but this has been demolished since 1870. The vaulted chapel is still shown where the boy-saint used to pray, and the room where he studied. During some alterations in 1863, the fresco of our Lady and the Divine Child, before which the Saint often knelt, was discovered and transferred to S. Ambrogio.[2] The church has a beautiful mosaic pavement, and over the high altar is an ancient portrait of the Saint, thought to be authentic.

The great founder of Western monasticism was born at Norica, in Umbria, about A.D. 480, of a distinguished family, his father's name being Eutropius. Sent by his parents to Rome to study in the public schools, his innocence took alarm at the behaviour of his companions, and at the age of thirteen he fled from the world, not to be entangled in its snares. He became the founder of a great monastic Order, which, in a single century, covered Europe from Rome to Britain and from the Danube to the plains of Castile with religious houses, and which, in its long history of fourteen centuries, has filled the Church's calendar with saints.[3]

From the river bank on the Trastevere side, looking towards the Aventine, of which we here have a splendid view, the

[1] The story is told of a Trasteverino, who, desirous to obtain a close view of the Pope in a procession, was pushed back by one of the Swiss Guards. The offended Roman, drawing back, thus scornfully addressed the soldier: *Barbaro, son di sangue romano, anche trojano.* (Valery, *Travels in Italy*, p. 557.)

[2] See No. 256.

[3] The Benedictine Order was founded in 528. Its branches and reforms are:

(*a*) Black Benedictines { Vallombrosians, 1038. Silvestrines, 1230.

(*b*) White Benedictines { Cistercians, 1100. Camaldolese, 1012. Carthusians, 1086. Olivetans, 1272. Trappists, 1660.

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fragment of a bridge will be noticed in the river a little below the island. This is the **Ponte Rotto,** or all that remains of the *Pons Æmilius*, built originally in the year 181 B.C. to replace the ancient *Sublician* bridge. Owing to its slanting position across the river and to the side pressure of the floods against its piers, it has been carried away at least four times, viz., in A.D. 180, 1230, 1557, and 1598. After this fourth disaster it was never repaired. There is but one arch left now in mid-stream, the other two on the right having been destroyed in 1887.

Opposite this bridge, on the Trastevere side, a narrow street, *Via dei Vascellari*, leads to S. Cecilia.

263.—PONZIANO PALACE, THE HOME OF ST. FRANCES OF ROME.

A little way up this street, on the right-hand side, stands a plain-looking building, the *Casa degli Esercizii Pii*, or house of retreats for young men of the city, which claims more than a passing notice; for this was in mediæval times the stately Ponziano Palace, the home of good **St. Frances of Rome.** Here she lived from the time of her marriage to Lorenzo Ponziano till her entrance into the Convent of Tor dei Specchi, soon after her husband's death, A.D. 1436.

Lady G. Fullerton, in her Life of the Saint, thus describes the building: "Over the Casa degli Esercizii Pii the sweet spirit of Francesca seems still to preside. On the day of the festival its rooms are thrown open, every memorial of the gentle Saint is exhibited, lights burn on numerous altars, flowers deck the passages, leaves are strewn in the chapel, on the stairs, in the entrance court; gay carpets, figured tapestry, and crimson silks hang over the doorways, and crowds of people go in and out, and kneel before the relics or the pictures of the dear Saint of Rome. It is a touching festival, which carries back the mind to the day when the young bride of Lorenzo Ponziano entered these walls for the first time, in all the sacred beauty of holiness and youth."

What wonderful things are related as having happened in this house! We read of Satan entering the Ponziano Palace under the aspect of a venerable hermit, emaciated by fasts and watchings; of Frances' horror of the fiend, whom she ordered to be driven away, though the inmates of the house thought he was a real hermit; of Satan's persecution of Frances and her holy sister-in-law Vannozza; of the miraculous multiplication of flour and wine to relieve the poor in times of distress; of

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the trials of the family during the political troubles of the time, when Lorenzo was imprisoned and the palace dismantled, the lower rooms only being left intact, which Frances converted into a hospital; of the apparition after death of Frances' child, Evangelista, accompanied by an archangel who was to be the Saint's constant and visible guardian till death.

In this same palace Frances breathed her last on March 9, 1440. Her dying words were an exhortation to brotherly love. "Love one another and be faithful unto death." On the seventh day of her illness, as she herself had announced, her life came to a close. A sublime expression animated her face, a more ethereal beauty clothed her earthly form. Her confessor for the last time inquired what it was her enraptured eyes beheld, and she answered, "The heavens open! The angels descend! The angel has finished his task. He stands before me. He beckons me to follow him." These were her last words. "A smile of indescribable brightness lights her face, her eyes close, and her spirit takes its final leave of earth."

264.—ST. FRANCES OF ROME AND THE ARCHANGEL.

On the sacristy floor of S. Cecilia is a marble slab with the inscription:

Evangelista Ponziano. Æt. 8. ann.
Agnese Ponziano. Æt. 7. ann.

These were St. Frances' children, baptized in this church, and after a few short years here laid to rest.

About a year after his death, which occurred in 1412, **Evangelista** appeared to his mother, his features transformed and beaming with ineffable splendour. He told her his abode was with God, his companions were the angels, his peace and joy such as no words could express. By his side was another of the same size and height as himself, but more beautiful still. Evangelista said: "This, my companion, is higher than I am in rank, as he is brighter and more beautiful. God has assigned him as your guardian during the remainder of your earthly pilgrimage. Night and day by your side he will assist you in every way." He proceeded to tell his mother that another great sacrifice was required of her, that **Agnes'** place was prepared in Heaven, and that God would soon call her away. He then disappeared, but the angel remained, and to the day of Frances' death was ever present to her sight, though invisible to others. The radiance that surrounded him was so dazzling that she could seldom look upon him with a

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fixed glance. She told her confessor, Don Antonio, that his stature was that of a child about nine years old, his aspect full of sweetness and majesty, his eyes generally turned towards Heaven, and that no words could describe the beauty of that gaze. "His brow is always serene, his glances kindle in the soul the flame of ardent devotion. When I look upon him, I understand the glory of the angelic nature and the degraded condition of our own. He wears a long shining robe, and over it a tunic, either as white as the lilies of the field, or of the colour of a red rose, or of the hue of the sky when it is intensely blue. When he walks by my side his feet are never soiled by the mud of the streets or the dust of the road. The rays of light which dart from his brow send the demons howling away."

This divine favour, so far from exalting her in her own eyes, only served to make her more humble, for in the presence of an angelic companion she realized, as never before, the baseness and corruption of our fallen nature.

S. Maria in Cappella.—Nearly opposite the Ponziano Palace a narrow lane leads to a tiny church, S. Maria in Cappella, dating from 1090, and well worth visiting. Attached to it is a hospital and refuge, under the care of Sisters of Charity. The Ponziano family were benefactors of this institution, which was the one most visited by St. Frances, and where she wrought many miracles by the laying on of her hands. There is a popular saying that persons of evil life who are received into this refuge never again return to a sinful course.

265.—S. CECILIA IN TRASTEVERE.

St. Frances and her friend Vannozza were present every morning at Mass in this church and received Holy Communion daily, an uncommon practice in those days. A certain priest, thinking that women of their age and rank could not be in the necessary dispositions for daily Communion, one day gave an unconsecrated particle to St. Frances. God instantly revealed to her the sin of the priest, and she told her confessor, Don Antonio, who severely admonished him. It was little Evangelista's delight to be carried by his mother to this church.

As this is one of Rome's most venerable sanctuaries, it claims special notice.

Originally the family mansion of **St. Cecilia,** it was converted into a church by St. Urban in 230, in accordance with her dying request. Pope Paschal I restored it in 821, and Cardinals Sfondrati and Acquaviva modernized it in 1725,

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S, Cecilia (Chap. XII, No. 265.)

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Tomb of St. Cecilia, V.M. (Chap. XII, No. 265.)

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robbing it of much of its ancient impressive character. The approach is by a spacious courtyard, on the right of which is a large marble cantharus, or vase, belonging probably to the original palace. The bell tower dates from 1120.

Within the church, on the right as you enter, is the tomb of *Cardinal Adam of Hertford*, administrator of the diocese of London, who died in 1398. The corresponding tomb on the other side is that of Cardinal Fortiguerra, who died in 1473. The delicate carving of the drapery should be noticed.

The Blessed Sacrament is usually reserved in the first chapel of the right aisle. Next to this is the *Caldarium*, or bath-room, where St. Cecilia was martyred, with the original pipes along the wall for conveying steam from the boiler. The marble slab on the altar is the one on which she was struck by the executioner, and above it is an exquisite painting of her martyrdom by **Guido Reni**. On the opposite wall a striking picture, by **Domenichino,** represents an angel crowning Cecilia and her young spouse Valerian.

The present sacristy, close to the place of martyrdom, was formerly the chapel of the Ponziano family, which explains why St. Frances' two children, Evangelista and Agnese, were buried there.

The high altar has a beautiful canopy, the work of Arnolfo di Cambio (1283), with columns of pavonazzetto. Beneath is an admirable recumbent figure of St. Cecilia, executed in white marble by Stefano Maderno. The Saint is represented in the very posture in which her body was found when the shrine was opened by Cardinal Sfondrati, in 1599. (See below, under *f*.)

The Tribune behind the high altar has some ancient mosaics of the ninth century, with figures of our Blessed Lord, SS. Peter, Paul, Cecilia, Valerian, Agatha, and Pope Paschal I.[1]

(*a*) **St. Cecilia, virgin and martyr.**—She was a maiden of noble blood, born of parents of senatorial rank, and was brought up a Christian from her infancy, having probably a Christian mother. Her father must have been a pagan, for he gave her in marriage to a young patrician of very amiable and excellent dispositions, but a pagan, named Valerian.

The conversion of Valerian and his baptism by St. Urban, in the Catacombs of S. Callisto, have been related above.[2]

(*b*) **Vision of the Angel.**—Valerian, returning in the white robe of his baptism, and entering Cecilia's apartments to communicate to her the joy of his new-found faith, drew back

[1] The Pope is represented with a square nimbus, showing that he was still alive when the work was made.

[2] See No. 189.

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astonished, awed by the bright light that streamed from her oratory as the curtain was drawn aside. There was Cecilia kneeling in prayer, and by her side an angel, whose face shone with ineffable beauty. Valerian, overcome with emotion, came and knelt on one side, Cecilia kneeling on the other, while the angel held forth two crowns of lilies twined with roses over the head of each. This is the subject of Domenichino's picture.

(*c*) **Martyrdom of SS. Valerian, Tiburtius, Maximus.**—Valerian's brother Tiburtius was instructed and baptized soon after him. These two were presently martyred for refusing to offer sacrifice to the gods, and Maximus, the officer who presided at the execution, was so moved by their constancy, that he was brought to the faith and received the crown of martyrdom with them. They were all buried in the Catacomb of Prætextatus, but their bodies were afterwards translated to S. Cecilia.

(*d*) **Martyrdom of St. Cecilia, A.D. 230.**—Cecilia alone remained, and as Almachius, the judge, thought it best that her punishment should be as secret as possible, he ordered that she should be shut up in the *Caldarium*, or room of the warm bath in her own palace, and that the pipes with which the walls on all sides were perforated, should be heated to such a degree as to cause suffocation. Cecilia entered the room the furnace being heated, and though she remained there for a whole day and night, she was found to be unhurt by the hot steam that scalded those who opened the door. Almachius then sent one of the lictors with orders to strike off her head. Three times did the axe fall upon her tender neck, inflicting deep and mortal wounds, but without severing the head. As the law did not allow more than three strokes to be given, the executioner went away, leaving her still breathing and bathed in her own blood. The faithful of her house and neighbourhood then flocked into the room to receive the last breath of the dying martyr. For two days and nights she continued hovering between life and death; and on the third morning the venerable Bishop Urban came to take leave of his beloved daughter. Her dying request to him was, that the poor she had always loved should be cared for, and that her house should be made a church for ever. Soon after she breathed forth her pure spirit to God. That same evening her body was placed in a coffin of cypress wood, just in the attitude in which she had died; and Urban and his deacons bore it out of the city to the cemetery of St. Callixtus, and there buried her in a chamber near the crypt of the Popes.[1]

[1] Northcote, *Roma Sotterranea*, p. 153; Surius, *Vitæ SS.* November 22.

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(*e*) **Translation of her body in A.D. 821.**—Pope Paschal I succeeded to the See of Peter in January, A.D. 817, and in the following July he translated into different churches in the city the relics of 2,300 martyrs from the various catacombs, which at that time were lying in a deplorable state of ruin.[1] He wished, also, to remove the relics of St. Cecilia, but could not discover her tomb; so at length he reluctantly acquiesced in the report that her body had been carried off by Astulfus, the Lombard king, by whom Rome had been besieged and the cemeteries plundered. Some four years afterwards, however, St. Cecilia appeared to him in a dream or vision—it is Paschal himself who tells the story—and told him where her body lay near the crypt of the Popes. In consequence of this vision he returned to the search, and found the body where he had been told. It was fresh and perfect as when it was first laid in the tomb, and clad in rich garments mixed with gold, with linen cloths stained with blood rolled up at her feet, lying in a cypress coffin.

Paschal himself tells us that he lined the coffin with fringed silk, spread over the body a cover of silk gauze, and then, placing it within a sarcophagus of white marble, deposited it under the high altar of the Church of S. Cecilia in Trastevere.

(*f*) **The body found incorrupt in A.D. 1599.** — Nearly eight hundred years afterwards, Cardinal Sfondrati, of the title of St. Cecilia, made considerable alterations in the church, and in course of his excavations in the sanctuary, came upon a wide vault beneath the altar. Two marble sarcophagi met his eyes. Trustworthy witnesses had already been summoned, and in their presence one of these sarcophagi was opened. It was found to contain a coffin of cypress wood. The Cardinal himself drew back the coffin-lid. First appeared the precious lining and silk gauze with which Paschal had covered the body nearly eight centuries before. Its colour had faded, but the fabric was still entire, and through its transparent folds could be seen the shining gold of the robes in which the martyr was clothed. After pausing a few moments the Cardinal gently removed this silken covering, and the virgin form of St. Cecilia appeared in the very same attitude in which she had breathed her last on the pavement of the house, and which neither Urban nor Paschal had ventured to disturb. She lay clothed in her robes of golden tissue, on which were still visible the glorious stains of her blood, and at her feet were the linen cloths mentioned by Paschal. Lying on her right side, with her arms

[1] The reason of the translation may have been fear of desecration by the Saracens who were threatening Italy.

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extended in front of her body, she looked like one in deep sleep. The head was turned downwards, the knees were slightly bent. The body was perfectly incorrupt, and by a special miracle retained, after more than thirteen hundred years, all its grace and modesty, and recalled, with the most truthful exactness, Cecilia breathing forth her soul on the pavement of the bath.[1]

Pope Clement VIII, at that time sick at Frascati, deputed Cardinal Baronius to make a careful examination of the precious remains, and both he and Bosio have left accounts of what they witnessed. All Rome came to see the virgin martyr, whose body lay exposed for veneration for the space of four or five weeks; and when the tomb was again closed on St. Cecilia's day, 1599, the Pope himself sang the Mass. Cardinal Sfondrati erected the beautiful high altar which now stands over the Saint's tomb, and beneath it he placed an exquisite statue by Maderno, the foremost sculptor of the day, who had frequently seen the body, and made an exact copy of it in the very posture in which it lay.

(*g*) **Restoration of the Crypt Chapel, 1900, 1901.**—Extensive restorations in the crypt and church were undertaken by Cardinal Rampolla, of the title of St. Cecilia, in 1899, 1900, the result being that the crypt containing the bodies of St. Cecilia and of SS. Valerian, Tiburtius, and Maximus, has been considerably enlarged and richly decorated. The alterations involved the removal of the bodies of the Saints to the new altar erected for them. In the process the rich silver casket, weighing over four hundred pounds, containing the body of St. Cecilia, was uncovered. The Cardinal, with his own hand, wiped off the stains on the silver and wrapped the casket, without opening it, in precious stuffs, previous to its removal to the new shrine.

In the course of the excavations in the crypt the remains of the house of the Saint were found beneath the nave of the present basilica. The tesselated pavement is well preserved in some of the rooms, and many valuable fragments of sculpture found in the ruins may be seen on the walls.

St. Cecilia, from her assiduity in singing the divine praises, in which, according to her acts, she often joined instrumental music with vocal, is regarded as the patroness of church music.

The Hospital of S. Michele.—The immense building just beyond S. Cecilia, with its front facing the river, is the **Ospedale di S. Michele,** one of the most splendid charitable

[1] Northcote, *Roma Sotterranea*, p. 156.

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establishments in Rome. It was founded in 1693 by Cardinal Odescalchi, nephew of Innocent XI, as a refuge for the aged, also for orphans and poor children, who are here brought up and taught a trade. Under the Popes some seven hundred poor persons found a home here. Besides its old, infirm persons of both sexes, its conservatory for girls, its different workshops of mechanical arts, its great cotton mill, its cloth manufactory, and its printing-office, poor children were there taught the liberal arts of painting, sculpture, architecture, engraving, and several of these pupils became clever artists. Pius IX, when a simple priest, was for a period at the head of this establishment.

At the end of the first side-street on the right after we leave S. Cecilia stands the Church of **S. Maria dell' Orto**, so named from a picture of our Lady formerly venerated near a garden gate. Interiorly the Church is rich and beautiful. It was begun by Michael Angelo, but the actual design is by Giulio Romano. The façade is spoilt by the little pyramids, a later addition. The Pope has recently presented this beautiful church to the French Fathers of the Congregation of Picpus.

266.—S. FRANCESCO A RIPA.[1]

This church is associated with memories of **St. Francis of Assisi's** stay in Rome. During his third visit to the Eternal City in 1212, the Saint made the acquaintance of a pious widow, Giacomina de' Settisoli, of noble family, who devoted herself to works of charity, and gave hospitality to poor pilgrims. It was owing to her intervention that the Benedictines of St. Cosmas beyond the Tiber ceded to the Friars Minor in 1229 the hospital of St. Blaise (S. Biagio), now the Convent of S. Francesco a Ripa. St. Francis frequently came to serve and console the sick in this hospital, and at their request, that they might have him near them day and night, a cell was provided for him, which he shared with a companion Friar.

The church was rebuilt in 1229 by Rodolfo, Count of Anguillara, the tower of whose castle may still be seen opposite S. Crisogono, and was restored about 1684 by Cardinal Pallavicini. It possesses a beautiful Madonna by Baciccio, one of his best works.

St. Bridget of Sweden, who had a great devotion to St. Francis, once visited the church on his feast, October 4, 1354, when the Saint appeared to her and invited her to

[1] So called from its proximity to the Tiber-bank.

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visit his cell near the Portiuncula. Shortly afterwards she set out on a pilgrimage to Assisi with her daughter, St. Catherine.

Room of St. Francis of Assisi.—The room which the Saint occupied may be seen on application to the sacristan. Above the altar is a portrait of the Saint made in his lifetime by Giacomo de' Settisoli. In a niche on the right, protected by an iron grating, is the stone that served him for a pillow. By an ingenious contrivance, the pillars and panels of the altar are made to revolve by turning a handle, disclosing a collection of valuable relics. The cell contains several memorials of Blessed Carlo da Sezze, a Franciscan, who died in this convent.

The convent buildings and garden have been appropriated by the present Government and converted into barracks and a drill ground.

267.—S. COSIMATO—S. CRISOGONO.

Close to S. Francesco is the Convent of **S. Cosimato**, dating partly from the eleventh, and partly from the fifteenth century.[1] It belonged to the Poor Clares, and in the latter century **St. Theodora** and **St. Seraphina** were among its inmates. Since 1892 it has been transformed into a refuge for the aged. The more ancient part of the building is very picturesque with its large cloister and arcades resting on slender columns. The church was built by Sixtus IV in 1475. The doorway should be noticed. On the left of the high altar is a beautiful fresco by **Pinturicchio**, representing our Lady and the Holy Child with St. Francis and St. Clare. In a chapel opening out of the left aisle is an exquisite *altar-reredos*, with SS. Severa and Fortunata, and statuettes of Faith, Hope, Charity, and Justice. This was brought here from S. Maria del Popolo, where it formed part of the tomb of Cardinal Cibo in his chapel. The nave of the church has modern frescoes of the history of SS. Cosmas and Damian.

A short distance off is the Church of **S. Crisogono** (St. Chrysogonus, martyr), mentioned in the Acts of a council held by Pope St. Symmachus in the sixth century, and by St. Gregory the Great, in one of his letters. It was rebuilt by St. Gregory III in 740 and restored by Cardinal Scipio Borghese in 1623. The baldacchino of the high altar rests on four columns of a rare kind of alabaster, and the chancel arch is supported by two splendid columns of porphyry.

[1] The present entrance is through the porter's lodge, No. 77, as the old gateway is unsafe, and about to be restored.

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St. Cecilia and St. Valerian. (Chap. XII, No. 265.)

(*Domenichino.*)

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S. Maria in Trastevere. (Chap. XIII, No. 275.)

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On the ceiling of the nave is a copy of Guercino's Triumph of St. Chrysogonus, the original of which was stolen at the beginning of the eighteenth century and found its way to England. The Saint was a martyr, who was beheaded in the persecution of Diocletian, his body being cast into the sea. The devotion of the early Church to him is attested by the insertion of his name in the Canon of the Mass.

The church is served by Trinitarians, who were established originally by their founder, St. John of Matha, near S. Stefano Rotondo on the Cœlian hill, but came here for greater security during the turbulent period while the Popes were at Avignon.

In the right aisle may be seen the tomb of **Venerable Anna Maria Taigi**, who died in 1857, the cause of whose beatification is proceeding. The pavement of the nave, Cosimati work of the thirteenth century, should be noticed. These mosaic pavements were costly, and were usually paid for by devout persons, each paying for a certain number of square feet.

The church has some interesting memories. Close to it formerly stood a chapel dedicated to *St. Edmund*, king and martyr, also a home for *English sailors*, of both of which not a trace remained in 1670. **Cardinal Stephen Langton**, Archbishop of Canterbury, so famous in the reign of King John, took his title in the Sacred College from this church (d. 1225).

St. Gregory III (731—741) here built a monastery for eastern monks, driven from their country by the Iconoclast Emperor, Leo Isauricus. Many illustrious men lived in this monastery, and one of the monks, elected Pope in 768, took the name of Stephen III.

To the right of S. Crisogono is the Church of **S. Agata** (Agatha) in Trastevere, belonging to the Fathers of the Christian Doctrine, and interesting as occupying the site of the paternal home of **Pope St. Gregory II.** The indignation of Catholics has been aroused by the building of a Baptist meeting-house, that leans against this ancient church, an article on the subject appearing in the *Vera Roma*, 1904. Across the way is the Anguillara tower, referred to above as belonging to the castle of Count Rodolfo, who rebuilt S. Francesco a Ripa.

We recross the river by the modern *Ponte Garibaldi*, from which a good view may be had of the island in the Tiber.

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268.—S. PAOLINO ALLA REGOLA—ST. PAUL'S SCHOOL.

The first street to the left, after crossing the river, leads to the little church of S. Paolino alla Regola, behind which is a room known as **St. Paul's School**, said to be the spot where he instructed catechumens, and where, if we are to believe the Roman tradition, he held discussions with the Pagan philosopher, **Seneca.** Though Seneca, whose full name was *Lucius Anneus Seneca*, never became a Christian, there is, says Lanciani, a tradition dating at least from the beginning of the fourth century, that some bond of friendship existed between him and St. Paul. This is confirmed by a tombstone of the *Annei* (*i.e.*, Seneca's) family discovered at Ostia in 1867, with the inscription *D.M.—M. Anneo Paulo Petro M. Anneus Paulus Filio Carissimo: i.e., Diis Manibus* (To the Gods of Hades) *Marcus Anneus Paul to his beloved son Marcus Paul Peter Anneus.* The dedication D. M. shows that the family was pagan, yet it had adopted the names of *Peter* and *Paul.*[1]

Lanciani adds that the Apostle was tried in Corinth by the proconsul Marcus Anneus Gallio, brother of Seneca, that in Rome he was handed over to Afranius Burrhus, Prefect of the Prætorium, an intimate friend of Seneca, that the inspired eloquence of the prisoner in preaching the new faith caused a profound sensation among the members of the Prætorium and of the imperial household, and that his case must have been inquired into by Seneca, who happened to be *Consul Suffectus* at the time.

Near S. Paolino is the Church of **S. Maria in Monticelli,** where great excitement was caused in the year 1900, because many persons declared that the eyes of a picture of our Lord (the one now over the high altar) were seen to move.

269.—S. CARLO AI CATINARI,[2] HEAD CHURCH OF THE BARNABITES.

In the Piazza Cairoli is the handsome Church of S. Carlo ai Catinari, built by Cardinal Loni in 1612, and belonging to the Barnabites. (See note below.) The interior has the form of a Greek cross, with a lofty cupola adorned with frescoes of the

[1] On Seneca and St. Paul, see *The Month*, 1874 (vol. i.) pp. 467, 468.

[2] It takes its name from the potters who used to live in this quarter.

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cardinal virtues by **Domenichino**. A fresco of St. Charles Borromeo by **Guido Reni**, once on the façade of the church, is now in the choir. The large painting of St. Charles in the procession during the plague at Milan is one of Pietro da Cortona's best works.

Some valuable relics of St. Charles Borromeo are preserved in the church, and a Madonna "della Providenza" is an object of great popular devotion.

The General of the Barnabite Order (founded by **St. Antonio Zaccaria** in the sixteenth century), formerly resided here, but the house has been appropriated and transformed into a Government office.

Note.—The chief **Religious Orders** of the Church are:

I. *Canons Regular:*
   (1) Of the Lateran (A.D. 494).
   (2) Premonstratensians (A.D. 1120).
   (3) Of the Holy Cross (A.D. 1248).

II. *Monks:*
   (1) Basilians (363).
   (2) Benedictines (563). Branches, see No. 262.

III. *Mendicant Orders:*
   (1) Dominicans (1216).
   (2) Franciscans (1216).
      Friars Minor (1210), Conventuals (1210), Capuchins (1510).
   (3) Augustinians or Austin Friars (1256).
   (4) Carmelites (1247), Reformed (1562).
   (5) Order of Ransom (1235) (Mercede).
   (6) Servites (1254).
   (7) Minims (1474).
   (8) Trinitarians (1198).

IV. *Clerks Regular:*
   (1) Theatines (1524).
   (2) Barnabites (1533).
   (3) Jesuits (1540).
   (4) Ministers to the Sick (1586).
   (5) Minorites (1590).
   (6) Scolopi, or Religious of the pious schools (1621).

V. *Congregations:*
   (1) Lazarists (1632).
   (2) Redemptorists (1749).
   (3) Passionists (1769).
   (4) Pallottini, or Society of the Missions (1840), &c.

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CHAPTER XIII.

To S. Maria in Trastevere and to the Janiculan Hill.

St. Jerome, to express the reverence he felt for the sanctuaries which are hallowed by the bodies of martyrs, says, that if he has yielded to anger, or been troubled with any unpleasant imagination, he is seized with trembling and afraid to enter places so holy. "Si forte iratus fuero, vel nocturum phantasma illuserit, Basilicas Martyrum intrare non audeo: toto corpore et anima contremisco." It is not uncommon to see in Rome persons kissing the floor of the church, and occasionally creeping on their knees from the door to the sanctuary. The costly pavements so much admired in many of the churches, were paid for by the alms of the faithful, to testify their reverence for the floor beneath which so many Saints have been laid to rest. Several such pavements have been already noticed; another will be seen in our present walk at S. Maria in Trastevere.

270.—S. ANDREA DELLA VALLE—ST. CAJETAN, FOUNDER OF THE THEATINES.

In the Corso Vittorio Emanuele, not far from the Gesù, is the noble Church of **St. Andrew** the Apostle, which takes its name from the Palazzo *Valle* on the other side of the street. Till the latter part of the sixteenth century the site was occupied by two small churches dedicated to St. Sebastian and St. Louis of France. The Duchess Costanza Piccolomini d'Amalfi gave the ground, as well as her palace, to the Theatine Fathers to erect thereon a large church in honour of St. Andrew and a convenient residence for the community. The edifice, begun by Cardinal Gesualdo in 1591, was completed by Cardinal Montalto in 1608, the architects being Olivieri and Carlo Maderno. The handsome façade, a later addition, was designed by Rainaldi.

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The chief objects of interest are :

(1) The paintings by **Domenichino** in the vaulting of the apse ; they represent the call of SS. Peter and Andrew, and the flagellation of St. Andrew. The large central painting of the martyrdom of St. Andrew is by Calabrese. (2) **Domenichino's** frescoes of the Four Evangelists in the spandrels or angles of the dome ; wonderful compositions, among his finest works. (3) **Lanfranco's** fresco of the "Glory of Heaven" in the dome ; said to be his best work. (4) The sepulchral monuments of Pius II (Æneas Sylvius Piccolomini, d. 1464) and Pius III (Tedeschini, d. 1503), on each side of the nave. They were brought here from Old St. Peter's. Pius III reigned only twenty-six days. (5) The side chapels, especially those belonging to the Lancellotti, Strozzi, and Barberini families, are rich in marble and sculptures. Pope Urban VIII here placed the busts of his parents carved in porphyry. (6) The modern frescoes in the nave and transept represent events in the life of St. Cajetan.

On the feast of the Epiphany an immense crib, the gift of Prince Torlonia, is erected in the sanctuary and remains throughout the octave, on each day of which sermons are preached in various languages and the Holy Sacrifice is offered according to the different rites sanctioned by the Church, Latin, Greek, Maronite, Chaldean, Slav, Syrian, and Armenian. The custom of thus celebrating this octave was begun in 1836 by the Venerable Vincent Pallotti, founder of the Pious Society of Missions, and has been faithfully observed ever since.

The little Church of St. Sebastian, replaced by the present edifice, had a special interest, for it stood over the entrance of the *cloaca* or public drain, into which the body of **St. Sebastian** was thrown by order of Diocletian. In its fall, the dress was caught by a hook in the side of the shaft and the sacred remains hung suspended, till a pious lady, named Lucina, admonished by the martyr in a vision, had them removed and conveyed to the catacombs on the Appian Way.

The church is served by the Theatines, a Religious Order founded in 1524, by St. Cajetan and John Peter Caraffa, Archbishop of Theate, who was elected Pope in 1555, and assumed the name of Paul IV. Caraffa was the first General, and the Religious are called *Theatines* from his Archiepiscopal See. Three years later he was succeeded in the office by **St. Cajetan.** Of this Saint it was a common saying that he was a seraph at the altar and an apostle in the pulpit. On the walls of his chapel in the left transept are depicted scenes from his life. His body lies in St. Paul's Church, Naples, together with that of St. Andrew Avellini, of the same Order.

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The large residence of the Theatine Fathers has, with the exception of a few rooms, been seized by the Government.

Dr. Thomas Goldwell, Bishop of St. Asaph, last survivor of the old Catholic Hierarchy in England, was a Theatine, and on his flight to Italy in 1559, he took with him the archives of his diocese.

To the left of S. Andrea della Valle as we face the church is the Palazzo Vidoni, the lower portion of which was designed by Raphael in 1513. In the Via del Sudario, behind this palace, is the old **Flemish Hospital of St. Julian**, founded by Robert, Count of Flanders, about 1094; also the Church of **SS. Sudario**, erected by the Duke of Savoy in 1604. Desecrated by the French in 1798, this church was reopened in 1801, only to be desecrated again, being used as a stable. It was restored by the House of Savoy and reopened in 1871. In it is kept a copy of the **Holy Winding Sheet** revered at Turin.

To the right of S. Andrea della Valle is the *Via della Valle*, which with its continuation, Via Chiavari, leads to the Monte di Pietà and to the Church of **SS. Trinità dei Pellegrini** (off the Via dei Pettinari). The street that opens from the Via Chiavari (Via de' Giubbonari), has on its right the *Palazzo Pio*, at the back of which are the principal remains of the **Theatre of Pompey**, which was once a building of great magnificence, and contained: (1) the theatre with 17,580 seats; (2) the curia where **Julius Cæsar** was murdered on March 15, 44 B.C.; (3) the porticus Pompeiana, enclosing exquisite gardens; (4) the portico of one hundred columns; (5) the Temple of Victory and the Temple of Minerva. All these have disappeared. The colossal *statue of Pompey*, at the base of which great Cæsar fell, is in the Palazzo Spada.

The large building in the square at the end of the Via Chiavari is the famous *Monte di Pietà*, or State pawn-office, an institution founded by Padre Calvo in the fifteenth century to protect the people from the usurious tyranny of the Jews. Behind this institution is the Church of SS. Trinità dei Pellegrini.

271.—SS. TRINITÀ DEI PELLEGRINI—CHARITY TO PILGRIMS.

This church was built in 1614 by the Archconfraternity of the Most Holy Trinity, a pious institution founded by St. Philip Neri in 1550 for the care of the poorer class of pilgrims. The high altar has a painting of the Adorable Trinity by **Guido Reni**, and under one of the side-altars are the remains of **St. John Baptist de Rossi.**

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The large hospital attached to the church is associated with the names of **St. Philip Neri** and **St. John Baptist de Rossi.** St. Philip, pitying the crowds of poor pilgrims who wandered about Rome unable to find suitable shelter, here opened a home for them, where they received bed and board gratis for the space of three, four, and even seven days. It soon grew into a great establishment containing five hundred beds, and could provide dinner for nine hundred and fifty persons at a time. The charity to the poor shown in this institution was extraordinary. In the Jubilee of 1650, it is said that 588,633 pilgrims here received food and shelter for three, four, or more days. The female pilgrims were lodged in separate wards, where they were served by devout women, often princesses and ladies of rank. The men pilgrims were waited on by Capuchins and gentlemen of good position, and had their feet washed by princes, cardinals, and even by the Holy Father himself. A number of priests were specially retained to catechize and instruct them, to hear confessions and lead them in procession to the different basilicas. Cardinal Wiseman, in his *Recollections of the Last Four Popes*,[1] describes what he himself saw in this hospital in the Jubilee of 1825, when the Cardinals and noblemen with aprons on handed round the soup and other dishes to the poor pilgrims, and even the Holy Father himself came to wait upon them.

As the revenues of the hospital have been seized, the wells of charity have dried up, and pilgrims are forced to seek shelter elsewhere.

St. John Baptist de Rossi[2] renounced his Canonry in S. Maria in Cosmedin (1747), to come and serve the poor in this hospital, where he died in 1764. His body is preserved in the church, and the room where he expired is shown on his feast-day.

272.—PONTE SISTO—ST. IGNATIUS OF LOYOLA AND THE DEATH OF FATHER JOHN CODURIUS.

In the Via dei Pettinari is the Church of **S. Salvatore in Onda,** associated with the memory of the saintly **Don Vincenzo Pallotti,** whose rooms may be visited in the adjoining presbytery. The Life of this great servant of God has been written by Dr. Melia and by Lady Herbert of Lea. He was the founder of the Pious Society of Missions, and was commonly spoken of as the Saint of Rome. He died in 1850.

Near the river is an institution known as *Cento Preti,*

[1] Pp. 279, *seq.* [2] See No. 109.

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serving as a home, hospital, and house of study for poor priests. Its first foundation arose from a touching incident. A charitable apothecary visiting the patients of the poorer wards in the hospital of S. Spirito, noticed one who hid his face with the coverlet, as though fearing to be recognized. Inquiring of the assistants who he was, he was pained to hear that he was a priest, who was thus lying among the poorest of the poor. The good man at once resolved to spend what means he had in founding a hospital for poor priests.[1] The street on our right as we reach the river is the *Via Giulia*, where many a noble palace rose in the days of Julius II. The Church of *S. Spirito* has some beautiful frescoes by Pietro Gagliardi.

The bridge that here crosses the Tiber was built by Baccio Pintelli for Sixtus IV, in the years 1473—1475, but since 1870 it has been altered and spoilt. Pintelli made use of the ancient piles of the Pons Janiculensis, as a foundation for his piers. An incident in the life of **St. Ignatius of Loyola** lends the bridge a special interest. One of the Saint's first companions, Father John Codurius, being seriously ill, Ignatius resolved to offer up the Holy Sacrifice for him in the Church of S. Pietro in Montorio. While crossing this bridge he suddenly lifted his eyes to Heaven, and said to his companion, Father John Baptist Viola : "Let us return ; Codurius has just died." The Father had expired at that moment. Ignatius never explained what he saw on the bridge, but his disciples believed that he himself beheld the vision, which, in a letter to Father Peter Faber, he describes as having been seen by another person, viz., of the soul of Father Codurius dazzling with light escorted to Heaven by angels.[2] The event happened on August 29, 1541.

273.—S. DOROTEA—ST. CAJETAN AND THE CONFRATERNITY OF DIVINE LOVE.

After crossing the bridge we may pay a short visit at the little Church of **St. Dorothy** (S. Dorotea), virgin and martyr, which has some memorable associations. The Saint, a noble maiden of Cappadocia, was put to death for the faith in 304. It is related of her that she converted two apostate women sent to ensnare her virtue, and that as she was being led to the place of execution she also converted one Theophilus, by

[1] Morosini, *Istituti di Carità*, chap. xii.
[2] Ribadeneira, *Life of St. Ignatius*, Bk. iii. chap. i.

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obtaining for him certain fruits and flowers from her heavenly Spouse. Her body is preserved in this church, and on her shrine are carved roses and apples, with other fruit, emblems of the unfading joys of Heaven.

The little church has much to interest us. Here **St. Cajetan** of Thienna joined the Confraternity of Divine Love, a pious institution for priests and clerics, the aim being to oppose the excessive luxury of the age and to rekindle the fervour of Divine charity; here he associated himself with **John Paul Caraffa** (afterwards Paul IV), Paul Consigliari, of the noble family of Ghisleri, Boniface de Colle, Lippomano, Sadolet, Ghiberti, and other fervent souls, and laid the foundations of his Order of the *Theatines*, *i.e.*, of Regular Clergy, whose object is to lead a perfect life on the model of that of the Apostles.

St. Joseph Calasanctius also belonged to this Confraternity, and here laid the foundations of the Order of the Regular Clergy of the pious schools, commonly known as *Scolopi*.

Cardinal Reginald Pole, in his younger days, was also a member of this same Confraternity.

In 1797, the French General Duphot, while exciting the Romans to insurrection against the Papal Government, was accidentally shot near S. Dorotea. This led to the advance of Berthier on Rome, the proclamation of the Republic, and the captivity of Pius VI.

274.—S. MARIA DELLA SCALA.

In the *Via della Scala*, on the way to S. Maria in Trastevere, we pass a church of the barefooted Carmelites, known as **S. Maria della Scala**, "Our Lady of the Stair," within which is venerated a miraculous picture of our Lady, that formerly occupied a niche on the landing of a house stair near this spot. A touching event first attracted popular devotion to this picture. A poor woman, who had a sick and deformed child, came every day to pray for its cure before this picture. As all her prayers remained ineffectual, frantic with grief, yet full of tender emotion, she cried out: "O Mother of God, were you to ask me any favour I could give, I would grant it you at once." This burst of maternal feeling touched our Lady's heart; the child was instantly cured, and all Trastevere rushed to kneel before the holy picture. It was decided to build a church on the spot, abundant alms being given by the good people of Trastevere. The church was first opened in 1592. Its greatest relic is the **foot of St. Teresa.** In the first chapel

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on the right is a painting of the martyrdom of St. John the Baptist by *Gerardo della Notte*, thought to be his best work. The tabernacle of the high altar is rich and beautiful.

275.—S. MARIA IN TRASTEVERE.

One of the most venerable of all the Christian buildings in Rome.

1. **Its Origin.**—Its history reaches much further back than the time of Constantine. The historian Lampridius relates that during the Pontificate of Callixtus I the Christians were in possession of a place of assembly in Trastevere, their right to which was, however, disputed by the corporation of *popinarii*, or tavern-keepers. The question was brought before the Emperor Alexander Severus, who decided in favour of the Christians, saying that it was better that God should be worshipped there, in whatever fashion it might be, than that the place should be given over to revelry.[1]

The original oratory was erected by St. Callixtus I about the year 223, not long before his martyrdom. Julius I rebuilt it on a larger scale in 340, and this Julian Basilica was restored and adorned with frescoes by John VII (705—707). It was re-erected in its present form by Innocent II, in 1140, and consecrated by Innocent III, in 1198.

2. **Description.**—The **mosaics** in the façade are of the twelfth century. They represent our Saviour throned between angels : and (in the frieze below) our Lady and Child enthroned, with ten female figures approaching them, two of which have their lamps unlit, are more matronly in appearance, and wear veils instead of crowns upon their heads. Almost at the top of the campanile is a small mosaic of the Madonna and Child, probably also of the twelfth century. In the portico, re-erected in 1702, are some ancient monuments and inscriptions, many taken from the catacombs. The epitaph of **Anastasius Bibliothecarius**, compiler of the Papal Chronicles (*Liber Pontificalis*), who died in 886, is said to be on the right wall.[2]

The interior, beautiful and impressive, retains its twelfth century character. The nave is divided from the aisles by twenty-two granite columns of unequal sizes, supporting a richly-decorated architrave. The splendid pavement (*Opus*

[1] Lampridius, *Alex. Severus*, 45; Thurston, S.J., *Holy Year of Jubilee*, p. 206; Marucchi, *Basiliques de Rome*, p. 429.

[2] He wrote only a portion of the History of the Popes, probably the part beginning with St. Leo the Great. The preceding portion is thought to be the work of some cleric or clerics at the Lateran.

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S. Maria in Trastevere. (Chap. XIII, No. 275.)

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Tempietto di Bramante at S. Pietro in Montorio.
(Chap. XIII, No. 279.)

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Romanum, or *Cosimati* work) is one of the richest in Rome. Lanciani[1] informs us that the pavement of these ancient churches was divided into panels of various sizes (so many square feet in each) to be covered with mosaic work, devout persons paying each for a panel. Thus we read that "Claudia, a devout woman, and her niece Honoria, made 110 feet (of the mosaic floor) in fulfilment of a vow." The pavements of this church, of St. Mary Major, S. Lorenzo, S. Maria in Cosmedin, were the joint offering of many parishioners.

The ceiling, richly decorated, has a beautiful painting of the Assumption, by *Domenichino*.

The high altar, which is of the time of Innocent II (1130—1143), is overshadowed by an arcaded canopy resting on four columns of porphyry. Beneath are the bodies of **St. Callixtus I** and **St. Calepodius**, martyrs, translated from the cemetery of Calepodius by Gregory IV in 834. The church also possesses the shrines of **SS. Cornelius, Julius** and **Quirinus**, martyrs, and a rich treasury of relics, shown to the faithful on certain feasts.

The beautiful **mosaics** of the apse are the work of Innocent II. He belonged to the Papareschi family, who had their palace in Trastevere. His portrait, with a square nimbus, and holding a model of the church, is introduced among the figures. Our Saviour is here represented seated, with His Holy Mother "crowned and robed like a Queen beside Him, both sharing the same gorgeous throne and footstool; while a hand extends from a fan-like glory with a jewelled crown held over His Head: she giving benediction with the usual action; He embracing her with His left arm, and in the right hand holding a tablet that displays the words: '*Veni, electa mea, et ponam in thronum meum.*'"[2]

On the left of the two enthroned figures, as we face them, stand St. Callixtus, St. Laurence, and Pope Innocent II; and on the right, St. Peter, St. Cornelius, St. Julius, and St. Calepodius. Below is the Lamb of God, with a flock of sheep, type of the faithful, issuing from the mystical cities of Jerusalem and Bethlehem.

The seven mosaic pictures below, illustrating subjects from the life of our Lady, are of the thirteenth century, the work, it is believed, of *Pietro Cavallini*.

In the sacristy is a fine picture, by *Perugino*, of our Lady with St. Roch and St. Sebastian.

3. **The Fons Olei, or Oil-spring.**—In front of the sanctuary

[1] *Pagan and Christian Rome*, p. 30.
[2] Hemans, *Mediæval Christian Art*.

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is a spot marked "Fons Olei," where, in the third year of Augustus' reign, three years before our Saviour's birth, a miraculous oil-spring burst from the soil and flowed during an entire day. The place was then a hospital for old soldiers (*Taberna meritoria*). The fact is confirmed by Dion Cassius, a pagan writer, and is mentioned by St. Jerome and Eusebius.[1]

4. **The Two Lady Chapels.**—At the end of the right aisle is the chapel of Our Lady *di Strada Cupa*, so-called from the street where the picture was formerly venerated. *Domenichino* designed the chapel and painted in the vaulting the charming figure of a child scattering flowers. Henry, Cardinal-Duke of York, son of James the "Old Pretender," completed the decoration of this chapel.

At the end of the left aisle is the chapel of *Our Lady of Clemency*, with frescoes of the Council of Trent, by Cati.

The altar near the entrance to this chapel has a beautiful Gothic canopy, the gift of *Cardinal d'Alençon*, nephew of Charles de Valois and brother of Philip le Bel. On one side is the tomb of that Cardinal (fourteenth century), and on the other the tomb of Cardinal Stefaneschi, with delicate carvings by Paolo Romano (fifteenth century).

In the left aisle is the tomb of Innocent II, whose remains were removed from the Lateran in 1408, after the great fire. The present monument was erected by Pius IX; the ancient inscription is preserved in the portico.

276.—SAINTS AT S. MARIA IN TRASTEVERE.

The story of the nuns of S. Maria in Trastevere, installed at S. Sisto by **St. Dominic**, has been already told.[2]

In the Life of **St. Frances of Rome** it is stated that, on the death of her first spiritual director, Don Antonio di Monte Savello, God appointed as her confessor and director Don Giovanni Mattiotti, a curate of this church. In the chapel of the Angels the Saint had several revelations. On March 25, 1433, feast of our Lady's Annunciation, the Oblates founded by her, ten in number, met in this church, and after Mass and Holy Communion went in procession to the convent of *Tor de' Specchi*, which they entered for the first time.

In 1440, a few days before her death, the Saint, though suffering from fever, paid a visit to this church, on her way, as she thought, to Tor de' Specchi. Don Giovanni Mattiotti, seeing her so pale and exhausted, commanded her as a matter

[1] Marucchi, *Basiliques de Rome*, p. 429. [2] See No. 196.

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of obedience instantly to return to the Ponziano Palace to spend the night there. The trial was severe, for she knew she would never see Tor de' Specchi again.[1]

St. Philip Neri had a special devotion to this sanctuary, where he was often seen kneeling rapt in ecstasy.

St. Leonard of Port Maurice, O.S.F., who died in 1751, was engaged on one occasion to preach in this church. So great was the multitude that flocked to hear him, that the church could not hold them; so the sermon had to be preached outside in the piazza, every street converging on the square being blocked with people, and great numbers being gathered even on the house-tops.

277.—HISTORICAL AND TRAGIC OCCURRENCES AT S. MARIA IN TRASTEVERE.

In 358, the abettors of the anti-Pope Felix II, rival of St. Liberius, forced their way into this basilica and appropriated it.[2]

On September 22, A.D. 366, the anti-Pope Ursinus, the rival of **St. Damasus**, was here elected.[3] The seizure of St. Mary Major by Ursinus has been mentioned above.[4]

In 408, 409, the church suffered from the ravages of the Goths and was restored by St. Celestine I (the same who sent **St. Patrick** to Ireland), *post ignem geticum, i.e.*, after being set fire to by the Goths.

The piazza of S. Maria in Trastevere was the scene of **the massacre of several priests** by Mazzinian soldiers in the revolution of 1849. A human fiend, named Callimacho Zambianchi, presided over this deed of blood. On April 28, Don *Massimo Collanti*, a priest of Lombardy, arrested in the streets of Rome, was here, by Zambianchi's order, cruelly stabbed to death by five soldiers, and his body kicked and trampled upon. On April 29, Don *Vincenzo Sghirla*, a Dominican, was also here sentenced by the same miscreant to be stabbed to death. Don *P. Pelliciaia*, a Dominican of the Minerva, was here assassinated on May 1 with great barbarity, his request to see a priest in order to make his dying confession being refused by Zambianchi. Three other priests and a cleric were shot in the piazza on the same day. On May 4 two other

[1] See No. 170.

[2] Felix was thrust into the Papal See by Constantius, during Liberius' exile, but deposed on Liberius' return, A.D. 358.

[3] See Alban Butler, *Lives of the Saints*, December 10.

[4] See No. 90.

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priests were martyred. Their bodies were buried in the garden of S. Callisto close by, where they still remain; but their martyr souls must have passed at once from the terrible conflict to the bright vision of God. Their only crime was their priesthood; no other charge was brought against them, and even the show of a trial was dispensed with.[1]

278.—S. CALLISTO, NEAR S. MARIA IN TRASTEVERE.

St. Callixtus I (218—223), the founder of the Catacombs of S. Callisto, suffered martyrdom in a popular outbreak during the reign of Alexander Severus, being brutally ill-treated and then cast into a well. **St. Asterius**, martyr, one of St. Callixtus' assistant priests, is said to have rescued the martyred pontiff's remains from the well, where they had lain seventeen days beneath a mass of stones, and to have buried them with great reverence in the cemetery of Calepodius. For this act of Christian charity he was arrested, cruelly beaten, and cast into the Tiber. His body is in the Church of S. Martino ai Monti. After St. Peter, St. Callixtus was, perhaps, the most venerated of the Popes up to the fourth century. Gregory IV translated his remains to S. Maria in Trastevere in 828, where they still lie under the high altar. The church which bears his name was built on the site of his martyrdom, and encloses the well where his mangled remains were cast.[2] It belongs to the Benedictines of St. Paul's, who own the Palazzo Moroni in the Piazza S. Maria in Trastevere, given to them by Paul V in exchange for their house on the Quirinal.

The Pontificals ascribe to St. Callixtus a decree appointing the four fasts called *Ember days;* and a further decree that ordinations should be held in each of the Ember weeks. A portion of his relics was formerly possessed by Glastonbury Abbey, and another portion by an abbey of Canons Regular near Tournay, whence it was removed to Rheims.

Retracing our steps by the Via della Scala, we ascend the Janiculum by the Via Garibaldi, the ancient and proper name of which is Via S. Pietro in Montorio.

[1] Boero, *La Revoluzione Romana al Giudizio degli Imparziali.*

[2] According to Piazza (*Emerologio Sacro*, October 14), the original oratory enclosing the well was restored by St. Gregory III in 741. It was a sacred spot where many Christians had sought refuge in days of persecution, among them being the martyrs *SS. Marius and Martha*, and their two sons, SS. Audifax and Abacus.

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279.—S. PIETRO IN MONTORIO.[1]

The most ancient notice of this church occurs in the *Liber Pontificalis* of Ravenna (ninth century), where it is mentioned as *Ecclesia S. Petri montis aurei.* For many centuries this was venerated as the place of St. Peter's martyrdom, and its claims to that distinction are defended by Baronius and others. The reasons urged in favour of the Vatican as the site of martyrdom, and which seem conclusive, have been given above.[2]

The present church was built at the close of the fifteenth century by *Ferdinand and Isabella* of Spain, the architect being Baccio Pintelli. In the adjoining monastery the Spanish Franciscans were installed by Sixtus IV in the fifteenth century.

The church possesses some good paintings by da Volterra, the pupils of Perugino and others, but its greatest treasure was Raphael's **Transfiguration**, presented by Clement VII in 1534.[3] This priceless work of art was carried off to Paris by Napoleon in 1798, but was restored in 1815 and placed in the Vatican. It is fortunate that it was not in its original place in this church, or it would have been hopelessly destroyed during the siege of Rome by the French in 1849, on which occasion the apse and belfry fell before the shells of the besiegers.

The altar balustrade has some superb columns of *giallo antico* found in the house of Sallust, near the Porta Salaria.

In the convent cloister is the **Tempietto of Bramante,** a small domed edifice resting on sixteen doric columns, erected by that great architect in 1502, on the supposed site of St. Peter's martyrdom. In the interior is a chapel with an altar of St. Peter, below which is a second chapel with an opening in the floor marking the spot where his cross was supposed to have been erected. The bronze tabernacle of the Blessed Sacrament in St. Peter's is an exact model of this Tempietto.

The view of Rome from the front of the church is enchanting, and tempts one to linger in this beautiful spot.

Tombs of Famous Irish Chiefs.—In the nave are the gravestones of *Hugh O'Neil,* Earl of Tyrone (d. 1616); of *Hugh,* his son, Baron of Dungannon (d. 1609); and of *Rory* (Roderick) *O'Donnell,* Earl of Tyrconnel (d. 1608), who, after the failure

[1] A name probably derived from *Monte d'oro,* the place being so called because of the golden sand found here.

[2] See No. 2.

[3] See p. 44.

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of the Rising against Elizabeth in 1598, brought to the centre of Christendom their wearied bodies and undaunted souls.

Several noble English exiles, who fled from the fury of Elizabeth and her successors, lie buried in S. Gregorio.

280.—ST. IGNATIUS OF LOYOLA AT S. PIETRO IN MONTORIO.

St. Ignatius having been elected General of the Order by the unanimous vote of his companions in April, 1541, refused to accept the office, pleading his many faults and deficiencies. He begged them to spend three days in prayer and then proceed to a fresh election. On April 9 he was again unanimously elected, but still remonstrated and refused the charge. Father Lainez then arose and said: "Yield to the will of God, for if you do not, the Company may dissolve itself, for I am resolved to recognize no other head than the one God has chosen."

The Saint agreed to submit the decision to his confessor, Fra Teodosio, a Spanish Franciscan of S. Pietro in Montorio. To him, after spending three days in prayer, he made a general confession, using every means to prove his unworthiness and unfitness for the office. Fra Teodosio, however, declared in a written statement, opened and read before the first Fathers of the Society, that Ignatius was obliged to submit to the desires of his companions and to accept the office imposed on him. The Saint returned home from S. Pietro in Montorio, and reluctantly entered on the office of General on April 13, 1541. While staying in the convent of Montorio, he cured a young Franciscan lay-brother named Mattei, who was possessed by an evil spirit and suffering horrible convulsions.

Behind S. Pietro in Montorio is the noble fountain **Acqua Paola**, erected by Paul V in 1611. The water is conveyed by an aqueduct thirty-five miles in length, from springs near the Lake of Bracciano. No city in the world is so rich in magnificent fountains as Rome, appropriate emblems of the streams of sacramental grace ever flowing within the Church.

281.—S. PANCRAZIO, OUTSIDE THE PORTA AURELIA—CATACOMB OF ST. CALEPODIUS.

The history of the noble boy-martyr **Pancratius**, who suffered for the faith at the age of twelve,[1] is familiar to readers of

[1] Marucchi, *Basiliques de Rome*, says he was twelve years old; Alban Butler, *Lives of the Saints*, says he was in his fourteenth year.

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Fabiola. A martyr's son, inheriting a rich property in Phrygia, he came to Rome with an uncle, Dionysius, and they seem to have taken a house on the Cœlian hill, where **Pope St. Marcellus** was hiding at the time because of the persecution of Diocletian.[1] Both uncle and nephew were instructed and baptized by the holy Pontiff, and, soon after, Pancratius won the crown of martyrdom by being beheaded. He was buried in the cemetery of Calepodius. Pope Vitalian (657—671) sent a portion of his relics to *King Oswi*, who built a church to receive them. The second church consecrated in England by *St. Augustine*, is said to have been dedicated to this young Saint. Churches of his name abound in Italy, France, and Spain. His head, as stated above, is preserved at the Lateran.[2]

The church we are visiting stands outside the Porta Aurelia (Porta S. Pancrazio). Built soon after the Saint's martyrdom, it was decorated by Pope St. Siricius (385—398), and restored by Pope St. Symmachus, about the year 500. Honorius I rebuilt it in the seventh century, and placed a silver canopy weighing 287 pounds over the porphyry urn containing the young Saint's ashes. In 1249, Abbot Ugone made two rich marble *ambones* or pulpits, unfortunately destroyed with many other ancient features by Cardinal Torres di Monreale, who modernized the church in the seventeenth century. Of the ancient edifice there are few or no remains, except the four columns of the sanctuary.

In 1798 the church was rifled and desecrated by the French, and in 1849 by Mazzinians and Garibaldians.[3] On the first occasion the ashes of the martyr were taken out of the shrine and scattered to the winds; the building, too, suffered so badly that it had to be abandoned as a ruin, and was only reopened in 1815. On both occasions its monuments were broken, its altars overthrown, its shrines profaned, its works of art plundered, so that now it possesses few artistic treasures.

On the right side of the nave is the entrance to a crypt, wrongly supposed to be the **Catacomb of Calepodius**, the latter being a mile or so further on the Via Aurelia. Some miserable daubs, the work of a French artist employed by the present Italian Government, disfigure the church walls.

[1] Piazza, *Emerologio Sacro*, Part I. 13 Maii.
[2] See No. 47. [3] See No. 283.

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282.—MEMORIES OF S. PANCRAZIO.

St. Gregory the Great here delivered his twenty-seventh homily on St. John's Gospel, on St. Pancratius' feast. He here established a community of monks to secure a greater regularity in the Divine services, and gave to the Abbot the privilege of assisting at the Papal throne whenever the Pope said Mass at the Lateran.[1]

From this church **Pope Pelagius I** (556—561) went with Narses, General of Justinian's army, to St. Peter's to deny on oath that he had in any way wronged his predecessor Vigilius. Innocent III here consecrated Peter of Aragon, who promised his help against the Albigenses.

St. Gregory of Tours calls St. Pancratius the avenger of perjuries, and says that God, by a perpetual miracle, visibly punishes false oaths taken before his relics.

St. Bede and St. Ado of Vienne, in their martyrologies, state that **St. Calepodius** was a priest full of zeal, who baptized a great number of illustrious pagans and was martyred with many companions. His body, cast into the Tiber, was rescued by **St. Callixtus** and buried with great reverence in the Catacomb of Calepodius, where Callixtus himself was shortly after interred.

283.—DESECRATION OF S. PANCRAZIO BY MAZZINIANS AND GARIBALDIANS IN 1849.

Just before the siege of Rome by the French troops in 1849, this venerable church was occupied and wrecked by Mazzinians, by Garibaldi's "red-shirts" and other ruffians, who covered the walls with blasphemous inscriptions, vile caricatures, and indecent sketches. They broke and profaned the sacred altars and monuments of saints, desecrated the shrines, tore to shreds the sacred vestments, cast out of the urn beneath the high altar what remained of the relics of St. Pancratius (after the previous desecration of 1798) and filled the shrine with earth and filth, leaving the place in such a revolting state that the French soldiers were shocked on entering. The catacombs below were not spared by these savages, who threw dirt and the bones of animals among the relics of the saints.[2]

[1] Piazza, *Emerologio Sacro*, vol. i. p. 405; Letter of St. Gregory (Lib. iii. ep. 18) to Maurus, Abbot of St. Pancratius.

[2] Boero, *La Revoluzione Romana*, p. 275.

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Such disgusting outrages sent a thrill of horror throughout Europe, and caused intense pain to Catholics all over the world. These fiends of the nineteenth century were far more brutal than the barbarians of old, more impious than the pagans, for the pagans had respected the Christian tombs as sacred and inviolate.

284.—THE JANICULUM—ST. PETER'S PATRIMONY.

Re-entering Rome by the Porta di S. Pancrazio (*i.e.*, the ancient Porta Aurelia), through which the French, under General Oudinot, marched into Rome in 1849, and passing the Villa Aurelia (Garibaldi's head-quarters till the French made him retreat), we reach the entrance to a new and beautiful drive over the **Janiculum** (one of the seven hills of Rome), leading to S. Onofrio and Porta S. Spirito. The road is lined with statues, shrubs, and well-kept gardens, and affords at different points delightful views of Rome.

An equestrian statue of *Garibaldi* crowns the summit of the hill overlooking the city, which it was his life's work to wrest from the Pope. His death on June 2, 1882, was the occasion of a great Masonic demonstration in Rome.[1] This statue was unveiled by Crispi on September 20, 1895, the twenty-fifth anniversary of the Italian occupation of Rome. No Roman emperor, no king, has had so many monuments erected to him as this irreligious adventurer.

One by one the States of the Church had been absorbed by the Kingdom of United Italy, and the taking of Rome, on September 20, 1870, had left the Pope with only the shadow of his former temporal sovereignty, viz., the Leonine city, extending from Ponte S. Angelo to the Vatican. Even this shred of territory (with the exception of the Vatican) was appropriated later, and thus the **Patrimony of St. Peter,** which had lasted and been respected by kings and emperors for nearly 1,400 years, became restricted to the precincts of the palace and the gardens of the Vatican.[2]

In these irreligious days, it is consoling to reflect on the

[1] See the New York *Messenger*, May, 1902, p. 486.

[2] The reader who desires information concerning *St. Peter's Patrimony*, the causes which led to the *Temporal Sovereignty of the Popes*, the successive grants of emperors, the confirmation of the Temporal Power by *Pepin* and *Charlemagne*, will find a succinct account in Guggenberger's *General History of the Christian Era*, vol. i. p. 121; Fredet's *Modern History*, Note G, p. 511; *Dublin Review*, December, 1856, pp. 270, *seq.*

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devotedness of Catholic sovereigns and nations in the ages of faith. It was for the love of St. Peter that the valiant **Pepin** drew his victorious sword. He affirmed, with the solemnity of an oath, that for no other motive had he encountered the risks of battle on many a hard-fought field, and that for all the treasures of earth he would not take back what he had once made oblation of to St. Peter.

When **Charlemagne** visited Rome,[1] it was on his knees that he mounted the steps leading to the portals of St. Peter's, devoutly impressing a kiss on each step as he ascended—*omnes gradus singillatim ejusdem sacratissimæ Beati Petri ecclesiæ deosculatus est.*[2] Renewing the acts of his father, King Pepin, he solemnly declared that to Blessed Peter the dominion over the cities and territories was for ever confirmed.[3]

Before the time of Pepin and Charlemagne, the *Patrimony of St. Peter* existed, and we find that St. Peter is the object of "restitutions" by the Lombards, of "gifts" by the Franks, of "submissions" of the peoples of Italy.

A Statue to Mazzini.—In November, 1901, the Italian Parliament discussed the question of a statue to Mazzini, to be erected in Rome. "One might have thought that the republican Mazzini, who put a dagger into the hands of Gallenga to assassinate King Charles Albert, father of Victor Emmanuel II, was hardly a fit subject for canonization at the hands of a monarchical Parliament."[4]

285.—PIUS IX AND THE CHURCH'S ENEMIES.

On the feast of the Epiphany 1873, Pope Pius IX, answering a very touching address presented by some four hundred young men, representatives of the various dioceses and societies of Italy, referred to the words: *Defuncti sunt enim qui quærebant animam pueri;* adding: "Oh, how many of the Church's persecutors are dead! after having vented their rage, after having decimated souls that served God, they are dead. And the Church? The Church remains. Yes, *ipsi peribunt,* but thou, beloved Spouse of Jesus Christ——" he stopped, the tears came to his eyes and flowed down his cheeks, he clasped his hands devoutly and remained silent as if in prayer.[5]

Speaking to a deputation on occasion of his Jubilee, he

[1] See No. 22.
[2] Anastas. Biblioth. in *Vita Hadriani Papæ.*
[3] See *Dublin Review,* December, 1856, p. 372.
[4] The *Tablet,* November, 1901.
[5] *The Month,* 1874 (vol. ii.), p. 313.

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said: "I blessed Italy, I bless it still. But I do not bless the professors, the masters who, with the consent of those in power, seek to corrupt the heart, to pervert the mind of heedless youth. I bless Italy, but I do not bless the usurpers of the Church, the enemies of God. I do *not* bless the spoilers of her churches, those who lead scandalous lives, the profaners of holy images; no, I cannot bless either these sacrilegious wretches, or those who take little or no care to keep such within the bounds of duty. I bless Italy, not those who oppress it; I bless Italy, not those who lead it astray."[1]

286.—THE ENEMIES OF THE CHURCH IN 1848, 1849.

Below the spot where we are standing, and on this side of the Via Lungara, was a house where the enemies of the Church held their nocturnal meetings in the revolution of 1848, 1849. Father Bresciani, in his *Jew of Verona*, which appeared in the early numbers of the *Civiltà Cattolica*, gives a terrible account of these meetings, and it is well to see to what depths of impiety men sink, who cast aside the control of the Church and the restraints of conscience.

There, in the house just mentioned, Father Bresciani tells us, lots were cast as to who amongst them should execute this or that assassination that had been determined upon; there the most seditious and blasphemous placards and circulars were secretly printed, and all their iniquities were planned and contrived. Diabolical orgies marked their nightly assemblies.

When many persons were scandalized at the publication of these, and still worse horrors, and accused Father Bresciani of a wicked forgery, he defended himself, saying that those in authority in Rome could bear him testimony that he had not described the hundredth part of what went on in that *hell upon earth*. Father Bresciani's words are fully confirmed by Father Boero in his *Revoluzione Romana al Giudizio degli Imparziali*.[2] There is some reason to believe that this shocking spirit of impiety of 1849 is still alive in certain quarters.

287.—TASSO'S OAK—ST. PHILIP'S AMPHITHEATRE.

Continuing our walk we reach a clump of cypresses, near S. Onofrio, and close to them we notice an ancient oak that has battled with the storms of centuries, and now, sinking under

[1] *The Month*, 1874 (vol. ii.), p. 308.
[2] Pp. 253, 254.

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the prolonged struggle, has to be supported by a buttress. It is known as **Tasso's oak**, because he used to recline beneath its shade, with Rome outstretched at his feet. A great storm in 1842, almost gave it its death-stroke. Behind it is a little amphitheatre, where it is said that **St. Philip Neri** used to bring boys and youths for innocent diversion, and make them act pious plays, or perform half-dramatic musical pieces, which developed into the well-known oratorios. The parents and friends of the boys were occasionally invited to be present, and the young performers went through their parts on the level space in front of the amphitheatre, the glorious view of Rome supplying an enchanting background.

A magnificent panorama from this spot may be enjoyed on a bright, clear day. The eminence overlooks the whole of the northern part of the city, and commands a distant view of the Sabine Hills to the east, and of the Ciminian Hills to the north-west, with the solitary Soracte lying between. When St. Philip used to gather the young men of Rome here, Tasso was living in the monastery of S. Onofrio. The Saint and the great poet died in the same year.

288.—S. ONOFRIO—CHURCH OF ST. ONUPHRIUS.

This picturesque building was erected in 1439, by Blessed Nicolà da Forca Palena, in honour of **St. Onuphrius**, a Father of the desert, who for the long space of sixty years lived in the wilderness praying for the Church, then persecuted by Constantius and Valens. A palm-tree that grew near his cell supplied him with dates as food.

A series of frescoes in the cloister represents the legendary stories of his life, his rejection by his father, the King of Persia; his becoming a hermit when a boy; his giving a little loaf to the Child Jesus, and receiving it back enlarged tenfold; his holy death, and his burial in a grave scooped out by two lions in the sand.

In the lunettes, at the entrance of the church, are three frescoes by **Domenichino**, representing incidents in the life of St. Jerome.

Several interesting objects claim attention in the interior: (1) the shrine of **Blessed Nicolà da Forca Palena**, under the high altar; this high altar has some good paintings by *Baldassare Peruzzi;* (2) **Pinturicchio's** frescoes in the upper part of the apse; another fresco, by the same master, of St. Anne teaching our Lady to read, is in the second chapel on the right; (3) ancient paintings of St. Onuphrius in the first

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Cloister of S. Onofrio. (Chap. XIII, No. 288.)

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Il Gesù. (Chap. XIV, No. 289.)

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chapel on the right; (4) the tomb of **Torquato Tasso** (d. 1595), erected by Pius IX, in the first chapel on the left. His death occurred on the eve of the day when he was to have been solemnly crowned on the Capitol as Prince of Poets. The work which has immortalized his name is the epic poem of *Jerusalem Delivered*. The room in which he died may be visited in the adjoining monastery; (5) the tomb of the great linguist, Cardinal Mezzofanti (d. 1849), in the same chapel.

The church is served by Hieronymites or Hermits of St. Jerome, but their monastery has been converted by the Government into a children's hospital.

We descend the slope in front of the church and enter the **Leonine City** by the Porta S. Spirito. This portion of Rome, including St. Peter's, the Vatican, and the Borgo, was promised, at the Italian invasion of 1870, as a tiny sovereignty which should belong to the Pope, and where his temporal sway should remain undisturbed. With the exception of the Vatican, it, too, was soon appropriated. It is called *Leonine*, because Leo IV surrounded it with walls of its own as a defence against the Saracens in 846.

Turning to the right at the Church of *S. Spirito in Sassia*,[1] we pass the hospital of *S. Spirito* and presently reach Ponte S. Angelo.

[1] See No. 30.

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CHAPTER XIV.

FROM THE GESÙ TO S. AGNESE IN PIAZZA NAVONA.

289.—THE GESÙ—TOMB OF ST. IGNATIUS OF LOYOLA.

THIS noble church, one of the most frequented in Rome, was built for the Society of Jesus between the years 1568—1584 with princely liberality by Cardinal Alexander Farnese. The architects were Vignola and Giacomo della Porta.[1] The interior is exceedingly rich and ornate, the profusion of decorations in marble, bronze, gilding, and fresco painting being almost bewildering. The ceiling, dome, and apse glow with frescoes, the best work of Baciccio; its altars are adorned with rich bronzes and sculptures; its walls are incrusted with costly marbles; its pavement is inlaid with porphyry and other precious stones; its sanctuary and side-chapels are bright with lamps kept constantly burning.

Its principal treasures are:

1. **The altar-tomb of St. Ignatius of Loyola,** in the left transept.—This is said to be the richest altar in Rome. The steps are of porphyry; the *predella* is of Florentine mosaic, richly inlaid with *agates*, *lapis lazuli*, *porphyry*, &c., the gift of Philip II, of Spain; the four fluted columns that support the entablature of gilded bronze are lined with *lapis lazuli;* the bases and capitals are of bronze; the pilasters are of black and white marble, the pedestals and entablature of *verde antico*, adorned with reliefs and foliated ornaments of bronze. These reliefs are real works of art, and should be closely examined. They illustrate incidents in the life of St. Ignatius. The summit is crowned by the figures of the Three Divine Persons in white marble encircled by rays of glory. Between the Eternal Father and the Divine Son is a large globe of *lapis lazuli.*

[1] The walls up to the cornice are the work of Vignola, the rest, including the façade and dome, are of Giacomo della Porta. It is matter of regret that the latter did not keep to Vignola's plan, and introduced too much of the Barocco element.

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Above the altar is a richly-decorated niche lined with *lapis lazuli* and *alabastro antico*, where stands a noble figure of St. Ignatius[1] designed by Le Gros, surrounded by silver statues of angels.

In the bronze shrine beneath the altar lie the remains of the great Saint, whose watchword was, "To the Greater Glory of God," and who is justly reckoned as one of the greatest and most valiant of the Church's sons and defenders.

2. The right arm of **St. Francis Xavier,** with which he baptized and unlocked the gates of Heaven to countless multitudes in India and Japan, is preserved, still incorrupt, in a large oval reliquary on the altar in the right transept. The Saint's body, enclosed in a splendid shrine at Goa, retained for full sixty years after death the same freshness of colour and suppleness as in life. Though still incorrupt, its colour is now a yellowish-brown, and the flesh is dessicated and shrunken. The right arm was brought to Europe in 1614.

The high altar, though inferior in design, is a mass of costly marbles, several being of very rare kinds. The four large columns are of *giallo antico*. The frontal or antependium consists of four large slabs of Egyptian fluorite (*fiorito antico*), a stone supposed to be the ancient *murrha*, from which the *pocula murrhina*, so much prized in the old Roman days, were made. Beneath the high altar is a small chapel with the shrine of **SS. Abundius and Abundantius,** where **St. Aloysius** heard Mass before entering the Society. The little chapel of *Our Lady della Strada*, on the left of the sanctuary, will be referred to below.

290.—RELIGIOUS MEMORIES OF THE GESU.

The church is rich in the traditions of the Society and in the memories of its Saints. The body of **St. Ignatius,** translated in 1587 from the little Church of S. Maria della Strada (now destroyed), is here enshrined, and for three centuries his sons have kept watch over his relics. The body of **St. Francis Borgia** rested here for a short while, till transferred to Madrid in 1617. At the altars of the Gesù often prayed and served Mass those angelic souls, **SS. Aloysius** and **John Berchmans.** Beneath its pulpit often sat **St. John Berchmans** listening to the sermons and instructions, himself preaching the while by the eloquence of his wonderful modesty and recollection. Before its

[1] The original statue of solid silver was melted down to pay the French after the infamous treaty of Tolentino, A.D. 1797.

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shrines knelt **Blessed Rodolf Aquaviva, Blessed Ignatius Azevedo, Blessed Edmund Campion,** and many other illustrious martyrs and missionaries. In the chapel near the entrance to the sacristy are said to have been buried the first companions of **St. Camillus de Lellis.** At the altar of St. Francis Xavier, **St. Benedict Joseph Labre** received Holy Communion just before his death. At the same altar the Bull of Canonization of **St. Alphonsus Liguori** was first publicly read. **St. Charles Borromeo** made his retreat at the Gesù, and occasionally stayed there with the Fathers, dining at their table. **Blessed Gaspare del Buffalo,** when a boy, used to serve Mass nearly every day at St. Francis Xavier's altar (d. 1837).

In the sad days that followed the suppression of the Society in 1773, the Gesù was sacrilegiously plundered, the shrine of Our Lady della Strada and the relic of St. Francis Xavier, then covered with jewels, not being spared. On August 7, 1814, Pope Pius VII accompanied by many Cardinals, came to the Gesù amid extraordinary manifestations of public joy to proclaim the restoration of the Society of Jesus throughout the world.

In 1839 Pope Gregory XVI came with the clergy of Rome to the Gesù, carrying the miraculous **picture of St. Mary Major,** to obtain the cessation of the cholera which was devastating Rome. The picture was exposed in the church and the Pope said Mass at the high altar. On the cessation of the epidemic the senate of Rome, in recognition of the heroic devotedness of the Jesuit Fathers, presented six large bronze candlesticks of costly workmanship to the altar of St. Ignatius. In 1860, when the Piedmontese first invaded the States of the Church, this same picture, by order of Pius IX, was again carried in procession to the Gesù, and remained there from July 8 to 29. On July 15 Pope Pius IX came to the church to say Mass, and took over an hour giving Holy Communion to the people.

Somewhere, in the sanctuary of the Gesù, is said to be buried **Blessed Peter Faber,** St. Ignatius' first companion, whose body was transferred from the old Church of Madonna della Strada.[1]

[1] After the Suppression of the Society Clement XIV offered the church and house of the Gesù to St. Alphonsus Liguori for his Congregation, but the Saint refused to accept them.

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291.—MADONNA DELLA STRADA—"OUR LADY OF THE WAYSIDE."

In the little chapel, between St. Ignatius' altar and the sanctuary of the high altar, is preserved an ancient picture of Our Lady and the Holy Child, for which the Society has always had a special veneration. The date and origin of the picture are unknown. The popular story, not found in any historic record, is that it formerly stood on one of the side walls of an ancient street leading to the Capitol, where it was greatly venerated by the people; that in course of time the Astalli family built a church on or near the spot, enclosing the holy picture; that the new church bore the name of *S. Maria degli Astalli*, but that the people, who remembered the picture in its old position, constantly spoke of it as *S. Maria della Strada*. The first part of this story may or may not be true; it is denied by a recent writer; what seems certain is (*a*) that the Astalli family built a church of our Lady close to the site of the present Gesù,[1] probably in the early part of the fifteenth century; (*b*) that in this church the picture of Our Lady *della Strada* was venerated in a chapel erected by the De Grassi family in 1483; (*c*) that the picture was removed to the Church of S. Marco when the old Church of *S. Maria della Strada* was pulled down in 1561, and remained there while the new Church of the Gesù was being built; (*d*) that in 1575 it was transferred from S. Marco to its present chapel, where it has remained ever since.

This present chapel was designed by Giacomo della Porta, and is one of the most attractive in Rome. It is resplendent with marbles of the old Roman days, and with pillars of *giallo antico*, *corallina* and *porta santa*, while the walls and pavement itself are inlaid with the same precious stones, the latter also being strewn with bronze stars. The chapel is entered through a little porch, and is of small size. The dim and uncertain light makes it difficult to distinguish clearly the details, but on the walls there are paintings, which being removed on great feasts, disclose niches containing reliquaries filled with the bones of martyrs and other saints. The holy picture itself is over the altar, surrounded by rich *ex-votos*. Between the painting and the crystal some wonderful jewels sparkle and glitter in the light of the many lamps and candles.

The Society of Jesus regards this picture as one of its most

[1] This Church of S. Maria della Strada stood at the entrance of the *Via di Ara Cœli*, where the residence of the Gesù now is.

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precious possessions. Before it prayed St. Ignatius, St. Francis Borgia, and the three angelic youths, SS. Aloysius, Berchmans, Stanislaus. Here also came St. Philip Neri, St. Charles Borromeo, Blessed Rodolf Aquaviva, Blessed Gaspar Buffalo, and a host of other saintly souls. All the year round pious persons may be seen constantly kneeling before it, and numerous *ex-votos* attest the special favours received. It was solemnly crowned by the Vatican Chapter in 1638, and again in 1885.

La Casa Professa.—The Professed House, the home of the Father General and his Assistants, was appropriated by the Government in 1872, and is now used partly as an office for the State archives, partly as the head-quarters of a division of the army. It contains the **Rooms of St. Ignatius**, which will be referred to later.[1]

292.—S. MARTA—THE ROMAN COLLEGE.

Following the *Via della Gatta*, opposite the Palazzo di Venezia, we reach the Piazza del Collegio Romano. The spacious buildings on our left, with a church, closed to the faithful since 1870, are the **Convent of St. Martha**, founded by St. Ignatius, and now converted into barracks. The church is used for secular purposes and its altars have been sold. **St. Ignatius** here opened a refuge for penitent women who sought shelter from the dangers of the world, and confided its direction to a community of pious ladies. The institution met with violent opposition, but the Saint never drew back when the salvation of souls was in question. The land was bought and the building started with the proceeds of the sale of some valuable marbles discovered by the Saint during certain alterations at S. Maria della Strada. St. Charles Borromeo gave many alms to this institution, and formerly his arms were seen over the entrance-door. Among the church's treasures were a miraculous Madonna and the religious habit and hair-shirt of St. John Colombini.

The immense building in front of us is the **Roman College**, one of the greatest educational establishments of Rome, built by Pope Gregory XIII in 1582 (and from him called the **Gregorian University**), on land bought by **St. Francis Borgia** and other Generals of the Society of Jesus. The college was first opened by **St. Ignatius** in 1550, in a small house at the foot of the Capitol, and from its very infancy proved that it could hold its own with the best schools of the city. In 1551 it became necessary to hire a larger house, and the Saint found one near the old Church of S. Stefano in Cacco (not far from

[1] See No. 374.

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the Minerva), belonging to the Frangipane. **St. Francis Borgia** (Duke of Gandia) gave six thousand gold crowns to start the college, and this money Ignatius applied as a foundation for the support of the professors. In 1554 the college moved, for the third time, to a house belonging to Cardinal Salviati, near the site of the present college. In 1562, six years after the Saint's death, the college made a fourth migration, this time to the house of Cardinal Caraffa (Paul IV), probably where the Palazzo Doria Pamfili now stands. Finally, in 1582, the present building was opened, with chairs of Theology, Scripture, Oriental languages, mathematics, natural science, Greek and Latin literature.

The Gregorian University became one of the most famous universities in the world, and the list of its professors includes the names of Bellarmine, Suarez, De Lugo, Toletus, A Lapide, Pallavicini, Kircher, Tolomei, Boscovich, Maffei, Vico, Tarquini, Perrone, Franzelin, Secchi, Mazzella, &c.

On the roll of its students are the names of *five Saints*, viz.: St. Aloysius, St. John Berchmans, St. Camillus de Lellis, St. John Baptist de Rossi, St. Leonard of Port Maurice, and of Blessed Gaspar Buffalo; also the names of *ten Popes*, viz.: Gregory XV, Urban VIII, Innocent X, Clement IX, Clement X, Innocent XII, Clement XI, Innocent XIII, Clement XII, and Leo XIII.

At the occupation of Rome by the Piedmontese in 1870, this venerable college, with its famous library, its museums and other treasures, was appropriated by the Italian Government and converted into a Lyceum, where the education imparted is purely secular.[1] A Protestant writer thus describes the present situation: "The halls of the Roman College, where the Jesuit Fathers taught for centuries, are now profaned by the shallow and irreligious teaching of the Government masters of New Italy, and are made a *Schola erroris*, where youth is taught to mock at and detest all that before was held in veneration."[2]

Among the treasures seized was the **Kircherian Museum** (founded by Father Kircher, who died in 1680), with its rich collection of Roman and Etruscan antiquities. In it is preserved the graffito mock representation of the Crucifixion, found on the Palatine.[3]

The Jesuit Fathers driven from the Roman College[4] have since reopened their schools in the Palazzo Borromeo.[5]

[1] On the suppression of the Roman College, see *The Month*, December, 1874, p. 470.

[2] Augustus Hare. [3] See No. 187.

[4] Mgr. Dupanloup on the suppression of the Roman College, see *The Month, Ibid.*

[5] See No. 294.

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293.—CHURCH OF S. IGNAZIO.

At the back of the Roman College is the Church of S. Ignazio, belonging to the Jesuit Fathers. It was begun in 1626, in honour of the great Founder of the Society of Jesus, on occasion of his canonization, **Cardinal Ludovisi**, nephew of Pope Gregory XV, undertaking with princely liberality to defray all the expenses. The façade is by Agliardi, a pupil of Bernini; the rest of the building is from designs by *Domenichino* and Father Grassi. The proportions of the church are singularly noble, and the nave is one of the finest architectural works of the seventeenth century.

At the suppression of the Society of Jesus by Clement XIV, in 1773, a large store of precious marbles, that had been collected at enormous expense for the internal decoration of this church, is said to have been carried off to enrich and adorn the churches of S. Antonio dei Portoghesi[1] and S. Luigi dei Francesi.[2]

The decoration of the ceiling and apse is the work of *Brother Pozzi, S.J.*, architect, painter, and master of perspective. The immense fresco on the vault of the nave represents the triumph of St. Ignatius. The artist has here given full play to his exuberant imagination, and proved himself a past master in the art of perspective.

More attractive than the frescoes are two other great works of Pozzi, the altars in the right and left transepts, which were designed by him, and beneath which are the bodies of the angelical youths, **St. Aloysius** and **St. John Berchmans**, in magnificent urns of *lapis lazuli*. The altar tomb of *St. Aloysius* has for its centre-piece a large marble relief of the young Saint surrounded by angels, the work of the eminent sculptor Le Gros. This is flanked by spiral columns of *verde antico*. The urn, where the body of the Saint lies, is of *lapis lazuli* wreathed with festoons of silver. Two boy angels of Parian marble are seated at either side, twin guardians of the tomb. **St. John Baptist de Rossi** (d. 1764) said his first Mass at this altar.

The altar-tomb of *St. John Berchmans* resembles that of St. Aloysius in design and richness of material.

A portion of the little Church of the **Annunziata**, where the two young Saints served Mass, received Holy Communion, and were first buried, is still preserved on the right of the present sanctuary.[3] Although a mere chapel, compared with the monumental Church of S. Ignazio, this little edifice is inexpressibly

[1] See No. 38. [2] See No. 301.
[3] Cepari-Goldie, *Life of St. Aloysius*, p. 391.

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dear to the clients of St. Aloysius, for he visited this church several times a day for four years; its walls were the silent witnesses of his ardent prayers; its floor was often bedewed with his tears. Since the seizure of the Roman College, this little sanctuary is cumbered with sacristy presses and appliances for church decoration.[1]

The Church of the Caravita stands between S. Ignazio and the Corso. Here Father Gravito, or Caravito, established about A.D. 1700 a famous sodality which still flourishes, and to which countless souls owe their salvation. Lord Brougham speaks of the penitential practices observed here.

294.—THE PRESENT HOME OF THE GREGORIAN UNIVERSITY.

A narrow street, Via del Seminario, connects the Piazza di S. Ignazio with the Piazza del Pantheon. Here, in the Palazzo Borromeo, the Jesuit Fathers, driven from the Roman College, have reopened their classes. The building has served a variety of purposes in its time, having been used as a family residence, an ecclesiastical seminary, a college for nobles, a home for the Collegio Germanico (their old home, S. Apollinare, being now the Roman seminary), and finally, since 1873, as the centre of the **Gregorian University.** It was erected by the Borromeo family as a palace centuries ago, but after the Council of Trent, owing, no doubt, to the piety of some member of that most pious family, became a seminary for ecclesiastics: hence the name of the narrow street in which it stands.

Exteriorly the building has nothing to recommend it except its solidity: it is a large, sombre, quadrangular structure, with a wide entrance and heavily-barred windows on the lower storey. The classes are frequented by over a thousand ecclesiastical students. It is an interesting sight to see them in their different college uniforms going to or returning from the lectures: they generally walk two deep in bands of fifteen or twenty, the Germans in their scarlet cassock and soprana being the most conspicuous of all: the English students wear black, the Scotch violet, the South Americans blue and black, the Spaniards black with blue lining, &c. The Irish, North American, and Canadian students attend the lectures at the Propaganda.

[1] On the Minerva side of the Via S. Ignazio, and reaching to the Palazzo Altieri, stood in ancient days the famous Temple of *Isis* and *Serapis*, an immense structure with porticoes, avenues, and *cellæ*. The worship of these Egyptian divinities was so licentious, that the Emperor Tiberius suppressed it, and ordered the idols to be cast into the river.

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295.—THE PANTHEON—S. MARIA AD MARTYRES.

This is one of the most remarkable and interesting architectural structures in the world.

1. **Its History.**—It was built in the year 27 B.C. by Marcus Agrippa, the intimate friend and counsellor of Augustus, as a temple in honour of Jupiter the Avenger, and of Mars and Venus, the tutelary deities of the Julian house; also as a memorial of Augustus' victory over Antony at the battle of Actium (31 B.C.), which led to the downfall of the republic.

About A.D. 390 Theodosius the Great ordered it to be closed as a pagan temple, though it might still be used for public assemblies.

In 610 **Pope St. Boniface IV**, with the permission of the Emperor Phocas, cleansed it from the defilement of heathen abominations, and consecrated it as a Christian church. The festival of **All Saints** was instituted either on this occasion or at the second dedication under Gregory IV (828—844).

In 663 the bronze tiles of the roof were carried off by the Emperor Constans II, to be used in some building at Constantinople, but they fell into the hands of the Saracens at Syracuse, and Constans was murdered by one of his soldiers.

About the year 1640, the bronze panels of the ceiling in the portico, weighing 450,250 pounds, were removed by Urban VIII, the metal being used for Bernini's baldacchino at St. Peter's, and for the cannon of Castel S. Angelo.

2. **Description.**—The majestic pillared portico is one hundred and ten feet long, forty-four feet deep, and has sixteen monster columns of granite, each a monolith thirty-six feet high. The tympanum was formerly adorned with bronze reliefs representing Jupiter hurling down the Titans. The ancient inscription on the frieze still remains, "M. AGRIPPA L. F. COS. TERTIUM FECIT;" and the original bronze doors, colossal in size, are still in use.

The interior is a rotunda, one hundred and forty-three feet in diameter, with an enormous dome one hundred and forty feet high; the pavement is of granite and porphyry. There are no windows, light and air being admitted through a single round aperture in the ceiling, twenty-eight feet in diameter. One gazes in wonder at this triumph of architectural genius, which in spite of the ravages of time, the shocks of earthquake, the havoc of war, stands as solid as when first built, nearly two thousand years ago.

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Il Gesù. (Chap. XIV, No. 289.)

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The Pantheon. S. Maria ad Martyres. (Chap XIV, No. 295.)

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"Though plundered of all its brass, except the ring which was necessary to preserve the aperture above; though exposed to repeated fires; though sometimes flooded by the river, and always open to the rain, no monument of equal antiquity is so well preserved as this rotunda." (Forsyth.) We may try to recall from ancient descriptions something of its original splendour, with its ceiling richly gilt throughout, its floors paved with porphyry and granite, its walls incrusted with costly marbles, its roof covered with tiles of gilded bronze flashing in the sunlight. The fluted columns of *giallo antico* that support the architrave in the interior are twenty-six feet high, and the niches, now vacant, were formerly occupied by the best works of art the sculptors of Greece could supply. It was unique in design, in solidity, in grandeur; but, alas! in its pagan days it was defiled by a sensuous worship, that was a scandal to the very heathens.

Fall of masonry.—In August, 1903, a quantity of masonry fell from the roof of this most perfectly-preserved of all ancient buildings. Whether there is serious danger or not cannot be safely asserted as yet.

3. **The Altars.—Raphael's Tomb.**—Out of its fifteen altars, six were dedicated to our Lady, one of which was destroyed in 1878, to make way for the tomb of Victor Emmanuel, and another in 1900, to provide space for his son Umberto's tomb.

The third side-altar, to the left of the sanctuary, has a marble statue of our Lady, executed in accordance with **Raphael's** last will. In a cavity of the wall near this altar the great master was laid to rest in 1520, and all Rome mourned his loss. He was the most eminent painter of modern times, and his greatest works are those which were inspired by the spirit of religion, viz., the great fresco of the **Disputa**, and the painting of the **Transfiguration**, which was carried in his funeral procession.

Two other great painters, *Annibale Caracci* and *Taddeo Zucchero*, have their tombs near Raphael's.

In the second chapel to the right of the high altar is a monument by *Thorvaldsen* to Cardinal Gonsalvi, Pius VII's faithful minister, whose tomb is in S. Marcello.

Since 1878 the Pantheon has been converted into a Mausoleum of the kings of the house of Savoy.

4. **Religious and Historical Associations.**—This sacred edifice, though now to some extent secularized and regarded as a civil monument, was much frequented by the pilgrims of old, because of the numerous bodies of martyrs placed beneath its altars. **St. Boniface IV** (608—615) is said to have translated to it

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thirty-eight cart-loads of the relics of martyrs from the Catacombs, though Marucchi thinks this translation took place under Gregory IV (828—844). In 745, when a portion of the Papal territory which had been seized by the Lombards was restored by them at the prayer of Pope Zachary, a solemn procession of thanksgiving from the Pantheon to St. Peter's was prescribed by the Pontiff.

For a period during the Middle Ages the Pope sang Mass here on Whit-Sunday.

In 1087 the building was seized and used as a fortress by the anti-Pope Guiberto, whence he directed his attacks against the lawful Pontiff, Victor III. In 1101, another anti-Pope, Sylvester III, was here elected.

About the year 1418, Martin V cleared away a fungus growth of low shops and shabby buildings that had attached themselves to its walls, and repaired, as far as possible, the damage they had done.

At one time the **Volto Santo**, or veil of St. Veronica, was kept here in an iron safe secured by thirteen locks, the keys of which were in the hands of as many different authorities.

296.—S. MARIA SOPRA MINERVA.

This, the head church of the Dominicans in Rome, was begun probably about 1285, by two Dominican friars, Fra Sisto and Fra Ristoro, architects of S. Maria Novella in Florence. It was completed in 1370. It is the only Gothic church in Rome, and stands on the site of a temple of Minerva, erected by Pompey as a memorial of his victories in Asia.

The exterior is extremely plain, and the visitor is unprepared for the noble interior, with its imposing dimensions, its numerous chapels, its rare sculptures and remarkable frescoes. In these chapels many noble families—the Caffarelli, the Aldobrandini, the Altieri, the Giustiniani, &c.—have their sepulchral monuments.

The chief attractions to pilgrims are:

1. The shrine of **St. Catherine of Siena**, under the high altar (d. 1380). The body, still incorrupt, was juridically examined by the Congregation of Rites, and placed here in 1855. It had previously lain under the altar of the Rosary chapel, where it was placed by St. Antoninus of Florence in 1451.

2. The room of St. Catherine of Siena, near the sacristy, adorned with paintings by **Perugino**. It is called the *Room* of the Saint, though only the four walls are here preserved; they

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were removed from their original site, 14, Via S. Chiara, by Cardinal A. Barberini, in 1637.

3. The splendid chapel of St. Thomas of Aquin in the right transept, with frescoes by **Filippino Lippi.** To the left of this chapel is the beautiful Gothic monument of Durandus, Bishop of Mende, who died in 1269.

4. The tomb of **Fra Angelico** of Fiesole, the prince of religious painters (d. 1455), in the bay to the left of the sanctuary, near the side-entrance.

5. The painting of the *Annunciation* in the fourth chapel, right aisle, is supposed to be from the hand either of Fra Angelico or of Benozzo Gozzoli.

6. Over the altar of the third chapel in the left aisle is a charming little fresco of the Head of our Saviour, by **Perugino.**

The church has also works of art by Maratta, Baciccio, Barocci, &c.; also a beautiful statue of our risen Lord, by **Michael Angelo,** that stands on the left of the sanctuary.[1] The statue of St. Sebastian, in the third chapel, left aisle, is supposed to be the work of **Mino da Fiesole.**

Tombs of Popes.—In this church are buried Leo X (d. 1521), Clement VII (1534),[2] Paul IV (d. 1559), Urban VII (d. 1590), Benedict XIII (d. 1730). This last Pope canonized SS. Aloysius and Stanislaus in 1726.

297.—RELIGIOUS MEMORIES OF S. MARIA SOPRA MINERVA.

1. **St. Antoninus** of Florence was Prior of the monastery adjoining the church before his appointment as Archbishop. His favourite saying was, "To serve God is to reign." He died in 1459. This monastery was, till 1870, the great centre of the Dominican Order, as that of Ara Cœli was of the Franciscans. The present Government has appropriated and converted it into offices for the service of the State.

2. Eugenius IV (1431), and Nicholas V (1447), were both elected in this church; the events are represented in the frescoes over the door leading to the sacristy. St. Pius V, a Dominican, was crowned here in 1566.

[1] This figure, one of the great sculptor's most finished works, is thought by many to be destitute of the expression, majesty, and sweetness which belong to our Saviour.

[2] Clement VII was the son of Giulio de' Medici, who was murdered in the conspiracy of the Pazzi. In his Pontificate occurred the sack of Rome by the Lutheran soldiers of Charles V, led by Constable de Bourbon, 1527.

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3. **Fra Angelico**, called by Nicholas V to Rome to decorate his chapel at the Vatican, lived at S. Maria Sopra Minerva, and died here in 1455. This prince of religious painters, whose pictures seem like glimpses of the home of the blessed, never took brush in hand without first kneeling to offer up his work to God; he never painted a crucifix without bathing his cheeks with tears, and from his constant union with God and the purity of his soul, he painted like one inspired, his figures of saints and angels having an ecstatic look that no other painter has ever succeeded in imitating.

4. **St. Philip Neri** once fell into an ecstasy in this church during Exposition of the Blessed Sacrament. The Dominicans were anxious about some cause that was pending in the Papal courts, and St. Philip foretold a favourable issue, saying he had seen our Divine Lord in the Host blessing all who were present.

The same Saint used occasionally to take the Dominican novices for a walk to the Janiculum, or to the Villa Mattei on the Cœlian, charming them by his simplicity and edifying them by his holy conversation.

5. Till 1870 the Pope came with great solemnity to this church every feast of our Lady's Annunciation. Occasionally he celebrated Mass at the altar over the shrine of *St. Catherine of Siena.*

The notorious apostate friar, *Giordano Bruno* (1550—1600), was imprisoned for a time in this monastery, and resisted all attempts to make him repent.[1]

298.—ROOM OF ST. CATHERINE OF SIENA.

(14, Via S. Chiara.)

St. Catherine, while in Rome, stayed at a convent in the present Via S. Chiara, off the Piazza di Minerva. The cell she occupied, and where she breathed forth her pure soul to God (A.D. 1380), may still be visited; though, as stated above, the original walls were transferred to the Minerva in 1637, and only the ceiling and floor of the present room are of St. Catherine's time. The ceiling, too, seems to have been considerably raised when the place was adapted to the purposes of an oratory. Some interesting paintings of the Saint are shown, and two notable urns containing the bodies of martyrs.

This virgin Saint, one of the most striking figures of the fourteenth century, was, with **St. Bridget of Sweden**, chosen by God as His instrument to effect the return of the Holy See from

[1] See No. 315.

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Avignon to Rome (1377). Her life was a perpetual miracle. In one of her visions our Lord held two crowns in His hands, the one of gold, the other of thorns, and bade her choose. She, wishing to resemble Him in His Passion, chose the thorny crown and crushed it on her head. Pius II said that everyone who approached her came away deeply impressed. The year 1378 was marked by the election of Urban VI and the beginning of the **great Western Schism.** St. Catherine, by her prayers, tears, penances, and by her pathetic letters to the disobedient Cardinals, strove her utmost to check the calamities of the Church, and to support the claim of the lawful Pontiff. All her efforts were unsuccessful, and oppressed with sorrow and infirmities she expired in this cell on April 29, 1380, at the early age of thirty-three.

On the opposite side of the street are the Church of **S. Chiara** (St. Clare) and the **French Seminary.** The church and convent which, till the end of the eighteenth century belonged to the Poor Clares, had been closed for many years, when Pius IX gave them to the Fathers of the Holy Ghost and of the Immaculate Heart of Mary, who have charge of the Seminary. The façade is handsome.

299.—S. EUSTACHIO—SS. EUSTACE AND COMPANIONS, MARTYRS.

A little beyond the house we have been visiting is the Church of S. Eustachio, which is mentioned in documents of the ninth century. It was restored under Celestine III (1191—1198) and again in the eighteenth century. The brick campanile belongs to the earlier restoration ; the rest is nearly all modern.

St. Eustace, a brave soldier in the army of Titus, master of the horse under Trajan, and general under Hadrian, suffered a terrible martyrdom under the latter Emperor for refusing to burn incense before the idols. He and his wife, **St. Theopista,** and their two sons, **SS. Agapetus** and **Theopistus,** were enclosed in a brazen bull near the Colosseum and roasted alive. Their relics are preserved in a porphyry shrine under the high altar.

The legend of his conversion while pursuing a stag and seeing a luminous cross with an image of our crucified Saviour between its horns, is well known. A similar story is told of St. Hubert.

St. Philip Neri is said to have frequented this church during his early years in Rome ; and close to it (perhaps adjoining it) was the house of Galeotto Caccia, who befriended Philip and gave him shelter for many years.

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In this church the **first College** of the Society of Jesus, established by **St. Ignatius** in 1550,[1] which soon developed into the famous Roman College, gave its first academical display at the end of the scholastic year.

Another great foundation of St. Ignatius, the **German College**, was formally opened in this church on the feast of SS. Simon and Jude, 1552, the sermon being preached by Father Peter Ribadeneira in presence of the Saint and of a numerous assembly of Cardinals and Prelates.

From the front of S. Eustachio may be seen the buildings of the **Sapienza**, *i.e.*, the Roman University, founded by Boniface VIII in 1303. Since 1870 the Italian Government has secularized this Papal institution.

A narrow street on the left side of the church leads to the Palazzo Giustiniani and the Church of S. Luigi dei Francesi.

300.—PALAZZO GIUSTINIANI—ITALIAN FREEMASONRY.

The large palace on our right as we enter the Via della Scrofa was built about three centuries ago by the noble family Giustiniani. It has fallen upon evil days in its old age, for here the *Grand Orient of Italy*, that entered Rome at the Piedmontese invasion of 1870, took up its quarters in 1900, having previously held its assemblies in the Palazzo Borghese and in the Piazza Poli. The irreligious character of Italian Freemasonry has been frequently exposed.[2] Crispi's words at Genoa reveal the hostility of the sect to the Holy See: "War to the knife against the pretender of the Vatican, the Pontiff who has lifted up the idols of hoary superstition." Lemmi, the Grand Master, at a public banquet in 1889, proposed the following toast: "We drink to the valiant and beneficent genius who dictated the books of Bruno, and inspired the immortal hymn of our Carducci," the reference being to the apostate friar Giordano Bruno, and to Carducci's *Hymn to Satan.*

In his Encyclical letter *Humanum Genus*, of April 20, 1884, the Holy Father lays bare the Satanical hatred of the Church, and the avowed purpose to overthrow both religion and morality, which characterize Continental Freemasonry The document gives the history, the aims, the dangers to society, the repeated condemnations of this dark conspiracy. We can quote but a few lines: "At this period the partisans of evil seem to be combining together, and to be struggling with

[1] See No. 153.

[2] See the New York *Messenger*, 1902, pp. 486—488.

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united vehemence, led on or assisted by that strongly-organized and widespread association called the Freemasons. No longer making any secret of their purposes, they are now boldly rising up against God Himself. They are planning the destruction of the Holy Church publicly and openly; and this with the set purpose of utterly despoiling the nations of Christendom, if it were possible, of the blessings obtained for us through Jesus Christ our Saviour." Further on he continues: "In this insane and wicked endeavour (to destroy the work of Jesus Christ) we may almost see the implacable hatred, and spirit of revenge, with which Satan himself is inflamed against Jesus Christ. So also the studious endeavour of the Freemasons to destroy the chief foundations of justice and honesty, and to co-operate with those who would wish, as if they were *mere animals*, to do what they please, tends only to the ignominious and disgraceful ruin of the human race."

301.—S. LUIGI DEI FRANCESI—CHURCH OF ST. LOUIS OF FRANCE.

(*Via della Scrofa.*)

This, the national church of the French, was begun in 1518, by Catherine de' Medici, and solemnly consecrated by Cardinal de Joyeuse, in 1589. The façade is by Giacomo della Porta. To clear the ground for the church and residence several earlier sanctuaries were sacrificed, viz., the oratories dedicated to S. Maria de Cellis, St. Benedict, St. Andrew, and St. James of the Lombards.

The interior presents a rich appearance because of the costly marbles with which the walls are lined. The *Assumption*, over the rich high altar, is one of Bassano's best works. In the second chapel of the right aisle is one of **Domenichino's** most admirable works, the frescoed scenes from the life of St. Cecilia. The "Death of St. Cecilia" is a masterpiece of drawing and pathos.

A special interest attaches to this church from its having shared in the apostolic ministry of **St. Francis Xavier** during his stay in Rome, A.D. 1538, 1539. He refers to it more than once in his letters.

During the Jubilee of 1600, twelve thousand French pilgrims were entertained at the national hospital attached to this church. In the street S. Luigi dei Francesi, to the left of the church, is the closed oratory of *S. Salvatore alle Terme*, which was consecrated by St. Gregory the Great

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(590—604). Extraordinary Indulgences were attached to this chapel (see inscription near the door). As it adjoins the Senate, or Upper Parliament House, it was closed by the Italian Government.

302.—S. AGOSTINO—ST. AUGUSTINE, BISHOP OF HIPPO.

(*Piazza di S. Agostino.*)

The Cardinal Vicar of Rome resides at No. 70, Via della Scrofa. The first street to the left after passing his house leads to S. Agostino, a large church belonging to the Austin Friars, which was erected in the years 1479 to 1481, by Cardinal d'Estouteville, French Ambassador in Rome and Protector of the Friars. The architect was **Baccio Pintelli**, whose other works are the Sistine Chapel, S. Pietro in Vincoli, the Hospital of S. Spirito, S. Maria della Pace, Ponte Sisto, &c. The cupola was the first of its kind constructed in Rome. The façade and broad flight of steps leading to the entrance are said to have been built with stones fallen from the Colosseum.

In the interior several sacred objects claim attention :

(1) The miraculous statue of our Lady and Child near the entrance, known as "**Madonna del Parto**," one of the most venerated Madonnas in the Eternal City. From early morning till nightfall, and from January to December, our Lady in this shrine is never without her devout clients. The statue is the work of Jac. Sansovino, and formed part of the sepulchral monument of the Florentine family, Martelli. A pious priest named Leonardo Bracci started the popular devotion to it in 1820, a devotion repaid by many miraculous favours, as the numerous *ex-votos* attest. (2) The high altar designed by Bernini, rich in marbles, having as its central ornament a Greek picture of our Lady, brought from Constantinople in 1453. (3) **Guercino's** painting of St. Augustine in the right transept, considered a masterpiece. (4) **Andrea Sansovino's** marble group of St. Anne and our Lady at the second altar in the left aisle ; also prized as a masterpiece. (5) **Gagliardi's** splendid frescoes of scenes from our Lady's life, over the arches of the nave and in the choir behind the high altar. (6) **Raphael's** fresco of Isaias on the third pilaster on the left side of the nave. The story is told that he asked fifty crowns for the work. This was deemed too high a price, and he was not employed on the other paintings of the church.

Shrines of Saints.—The church is rich in important relics, the chief being :

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(1) The body of **St. Monica**, mother of St. Augustine, under the altar of the Blessed Sacrament (at the end of the left aisle). It was translated from Ostia in 1430, and laid in an urn of *verde antico*. (2) The bodies of **SS. Trypho, Respicius,** and **Nympha,** martyrs, under the high altar.

Close to the church is the *Custodia*, or *Treasury of Relics*, containing countless relics of saints.[1]

Associations.—**St. Philip Neri,** who studied theology in the adjoining Augustinian monastery, was often seen in this church, his favourite place of prayer being the chapel of the Crucifix. It was while St. Philip was a student here that the news came from England of the martyrdom of **Blessed John Fisher** (1535), of **Blessed Thomas More,** and of the **Carthusians** of the Charterhouse.

The monastery owned a famous library—"Bibliotheca Angelica"—founded by Angelo Rocca, containing 150,000 volumes and 2,945 manuscripts. These, as well as the monastic buildings, have all been declared State property since 1870.

303.—ST. AUGUSTINE AND ST. MONICA.

St. Augustine, Bishop of Hippo and Doctor of the Church, was one of the most powerful intellects the world has ever known.

Led astray in his youth by the Manichean heresy, while he was still a catechumen, his conversion was the fruit of his saintly mother's prayers and tears. **St. Ambrose's** words to her were prophetic: "Go, pray on: it is impossible that the child of such tears should perish." Augustine came from Carthage to Rome about A.D. 381, being at the time twenty-seven years of age, and taught rhetoric in a school somewhere near S. Maria in Cosmedin. About 383 he left for Milan, where in 386 he was converted and baptized by St. Ambrose. In 387 he returned to Rome, and on November 13 of that year his holy mother died at Ostia. Her dying words to her two sons Augustine and Navigius were: "Lay this body anywhere: be not concerned about that. The only thing I ask of you both is, that you make remembrance of me at the altar of the Lord, wheresoever you are." Augustine, then thirty-three years of age, shed bitter tears at the loss of her, the best of mothers, who had loved him so tenderly, wept for him so long and prayed for him so constantly. "If any one," he says in his *Confessions*, "think it a fault that I wept for my mother some small part of an hour, for a mother

[1] See No. 304.

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who during many years wept for me, that I might live to Thy eyes, O Lord, let him not deride me for it ; but rather, if his charity be great, let him weep also for my sins before Thee."

304.—S. APOLLINARE—THE FORMER COLLEGIO GERMANICO.

Passing under the archway at the left corner of the Piazza di S. Agostino, we reach the Piazza di S. Apollinare.

The large building on our right is the **Roman Seminary**, to which the Church of S. Apollinare belongs. There is mention of this church in documents of the time of Adrian I (772—795). Julius III (1550—1555) gave it to St. Ignatius of Loyola, with the buildings that adjoined it, for the use of the **German College** recently founded by the Saint.[1] It was afterwards rebuilt by the architect Fuga, at his own expense, in the Pontificate of Benedict XIV. Ugonio, writing in 1588, says that the church was formerly a collegiate one, but Julius III dismissed the canons with a pension. Previously, he adds, the church was little known, "but now the Fathers have adorned it, the services and music are devotional and attractive, and the church is much frequented."[2] Pope Gregory XIII built for the German students the large college to the right of the church, which is now used by the Roman Seminary, and bequeathed sufficient revenues for its perpetual foundation. Here the German students remained for some years after the suppression of the Society in 1773, when their college was also dissolved. At the restoration of the Order in 1814, the Roman Seminarists, who had occupied for a time the old *Collegio Romano*, were disinclined to leave on the return of the Jesuits, till Leo XII gave to them this College of S. Apollinare, the German students receiving in compensation the Palazzo Borromeo, mentioned above.[3]

The titular Saint of the church was a disciple of St. Peter, and was consecrated by him Bishop of Ravenna ; he received the crown of martyrdom under Vespasian. St. Peter Chrysologus, one of his most illustrious successors in the see of Ravenna, preached his panegyric (sermon 28), describing his life as a continual martyrdom.[4]

By a strange arrangement the altar of the Blessed Sacra-

[1] See No. 299.

[2] *Chiese di Roma*, A.D. 1588.

[3] See No. 294.

[4] Honorius I built an oratory in honour of St. Apollinaris in the ancient portico of St. Peter's. It was known as the *Palmata*, and every Saturday a procession chanting litanies left the Palmata for the basilica.

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ment is in the vestibule ; over it is a picture of our Lady, said to be by **Perugino**. Under the high altar are the bodies of six martyrs, *SS. Tiburtius*, *Eustrasius*, *Auxentius*, *Eugenius*, *Mardarius*, and *Orestes*. In the third chapel on the right is a beautiful statue of *St. Francis Xavier*, by Le Gros ; and the opposite chapel has a fine statue of *St. Ignatius*. The ceiling was painted by F. Pozzi, the Jesuit lay-brother.

In this church began the work of the *Doctrina Christiana*, as enjoined by the Council of Trent ; and Cæsar Baronius, then a youth, distinguished himself by his zeal in promoting it.

The Cardinal Vicar has apartments in the college buildings, and here may be seen on special days the great **Treasury of Relics**, among which the body of **St. Philomena**, found in the catacomb of St. Priscilla, was formerly exposed for veneration, till translated to Mugnano. The entrance is from the Piazza S. Agostino.

305.—PALAZZO ALTEMPS—ROOM OF ST. CHARLES BORROMEO.

In the street opposite S. Apollinare is the Palazzo Altemps, built in 1580;[1] it has a picturesque courtyard, a richly-decorated loggia and a beautiful chapel, decorated with paintings by Pomerancio. Under the altar is the body of **St. Anicetus**, Pope and martyr (157—168), and over it is a painting of the Madonna, believed to be the work of **Raphael.** Monsignor de Mérode bought this palace and appropriated it to higher studies after the Government had driven the Jesuits from the Roman College in 1870. He gave it a rich physical cabinet, the latest and best mathematical instruments and a chemical laboratory. The **Spanish College** was established here by Leo XIII in 1891, and ranks as one of the Pontifical colleges. The students attend the lectures of the Gregorian University. Their distinctive dress is black, with blue lining and blue cincture.

A room is shown in which **St. Charles Borromeo** is said to have stayed when in Rome, and a richly-embroidered chasuble that belonged to him is here preserved. St. Charles, nephew of Pius IV, Cardinal Priest of S. Prassede, and Archbishop of Milan, is one of the Church's most illustrious Prelates since the Council of Trent. His heroism and self-sacrifice during the great plague of Milan form a glorious chapter in the history of Christian charity. He died in 1584. Another room of the Saint used to be shown at S. Prassede.

St. Charles' affection for the English exiles will be referred to later.[2]

[1] By Cardinal Sitico Alta Emps, nephew of Pius IV and cousin of St. Charles Borromeo (d. 1595).

[2] See No. 335.

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306.—S. AGNESE IN PIAZZA NAVONA.

The Via Agonale connects the Piazza S. Apollinare with the Piazza Navona (or Circo Agonale), a vast oblong square occupying the site of Domitian's Circus Agonalis, and decorated with three handsome fountains. The Church of **St. Agnes** is its most conspicuous building, and stands on or close to the site of the young Saint's martyrdom. The original oratory, built soon after her death, was replaced by a more spacious church under Callixtus II (1123), erected in the side vaults of Domitian's Circus, on the same level as the present crypt. A Bull of Urban III (1186) speaks of it as "Cryptæ Agonis." The entrance was from the present Via dell' Anima.

In 1642 the twelfth century church was destroyed and the present one built by the Pamfili family on the elevation of Innocent X, one of its members, to the Papacy. The architect employed was Rainaldi, the barocco façade, an eye-sore to art lovers, being added later by Borromini. The interior, which has the form of a Greek cross, is rich in marbles, sculptures, bronzes and antique columns. The high altar has four columns of *verde antico*, two of which belonged to the Arch of Marcus Aurelius in the Corso, taken down by Alexander VII. All the altars have statues or marble reliefs of exquisite beauty. Above the principal door, inside the building, is the tomb of Innocent X.

St. Frances of Rome, who was born in 1384, was baptized and confirmed in this church.

The Crypt.—Beneath the church are some vaulted chambers, part of Domitian's Circus Agonalis, in one of which **St. Agnes** was exposed to insult before her martyrdom, but miraculously protected by an angel, and in another was imprisoned. There are some ancient frescoes, a bas-relief of the Saint, and portions of the old mosaic pavement.

307.—THE MARTYRDOM OF ST. AGNES.

We are on sacred ground and must dwell for awhile on the story of this young Saint's martyrdom, which occurred in A.D. 305, during the persecution of Diocletian. St. Jerome says that the tongues and pens of all nations are employed in the praises of this Saint, who overcame both the cruelty of the tyrant and the tenderness of her age, and crowned the glory of chastity with that of martyrdom.

1. The Child Martyr.—This gentle Saint, who is revered

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Piazza Navona. Church of St. Agnes. (Chap. XIV, No. 306.)

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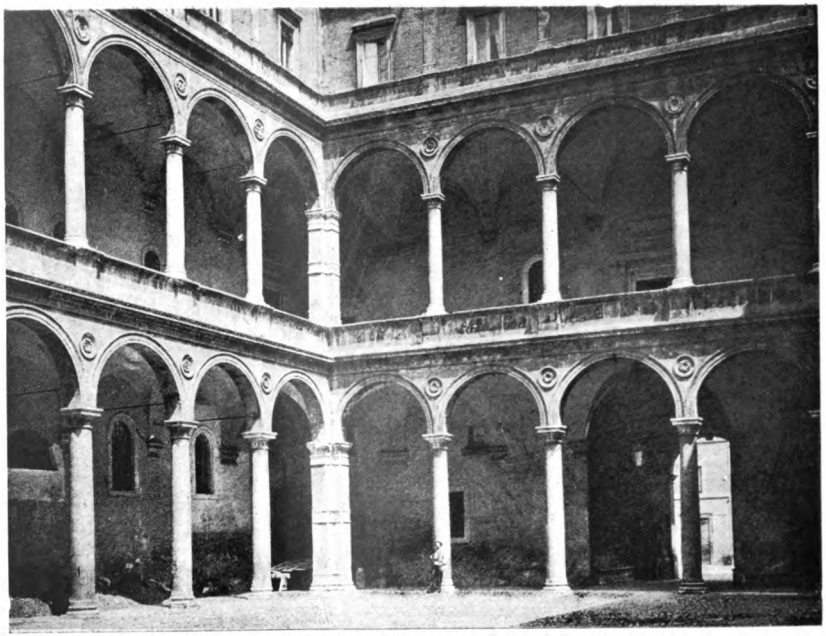

La Cancelleria. Bramante. (Chap. XV, No. 314)

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as a special patroness of purity, was led to the altar of Minerva at the tender age of twelve, and commanded to offer incense. But neither entreaties nor threats, nor the sight of the hideous instruments of torture could shake her constancy; her hand moved but to make the sign of the Cross. Her childish wrists were bound in fetters, but the clumsy chains slipped from hands so small and delicate. The judge then ordered her to be led to one of the lower cells.

2. **The Protecting Angel.** — The following extracts are borrowed from the narrative of *Ambrose*, a servant of God (not St. Ambrose), translated by Rev. Dr. Kolbe:[1]

"When her hair was loosed, God gave such length and thickness to her flowing tresses that they seemed to cover her completely; and when she entered the cell she found an angel of the Lord there waiting for her, who surrounded her with a dazzling light, by reason of the glory of which none might touch or look upon her. The whole room shone like the dazzling sun of mid-day. As Agnes knelt in prayer, our Lord appeared and gave her a snow-white robe.

"The Prefect Symphonianus' son, the prime mover in the prosecution, came with some young companions to offer insult to the maiden; but suddenly falling on his face he was struck dead,[2] and his terrified companions fled, half-dead with pain and terror. At Agnes' prayer the youth was restored to life and converted to Christianity. The people cried out that she was a sorceress and had raised him by magic."

3. **The Place of Imprisonment.**—The Prefect was disposed to release her, but feared the people and the Emperor; so he went away sad, resigning his office to the Deputy-Prefect, Aspasius by name. Agnes was confined for a short time in a prison, this being the vaulted chamber still seen in the crypt. The ancient frescoes there remind us of the angels who accompanied her and watched over her.

4. **Agnes in the Flames.**—The Deputy-Prefect, Aspasius, commanded a great fire to be lighted before all the people (in the Circus Agonalis, *i.e.*, in the Piazza Navona), and caused Agnes to be thrown into it. Immediately, however, the flames divided into two, burning the turbulent people on both sides, but leaving Blessed Agnes wholly untouched. This also the people ascribed to witchcraft, and the air was rent with screams and cries, "Away with the witch."

5. **The Execution.**—Then Aspasius, impatient at the excitement of the people, bade the executioner plunge a sword into her throat.

[1] See *Irish Monthly*, July, 1896.

[2] Prudentius says he was struck blind.

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When Agnes heard the sentence she was transported with joy, and went to the place of execution "more cheerfully," says St. Ambrose, "than others go to a wedding."

At the stroke of the sword the crimson stream of blood flowed over her, and thus it was that Christ consecrated to Himself His bride and martyr.

Her parents secured her body and buried it on their estate on the Via Nomentana, not far from the city.

See No. 225.

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CHAPTER XV.

FROM PIAZZA NAVONA TO S. GIROLAMO DELLA CARITÀ AND S. MARIA IN VALLICELLA.

"ROME is truly rich in sacred monuments. Its very soil, so often bedewed with martyrs' blood shed for the Catholic faith; the treasures of the relics of countless Saints, which it conceals; its sanctuaries and shrines—present resistless attractions to the fervent soul. The great founder of the Oratory, St. Philip, never allowed a day to pass without rekindling, at these shrines, the flames of divine love. Venerable Oliver Plunket seems to have taken him for his model, and to have daily visited these holy places with special ardour of devotion."[1]

308.—S. GIACOMO DEI SPAGNUOLI—ST. JAMES OF COMPOSTELLA IN PIAZZA NAVONA.

On the side of the square opposite to S. Agnese is the Church of St. James of Compostella (**S. Giacomo dei Spagnuoli**), formerly the national church of the Spaniards, but now the property of the Missionaries of the Sacred Heart of Issoudun. It was built in the twelfth century by the Infante Don Enrique, son of Ferdinand III of Spain.

Piazza, writing about 1670, speaks of the interior as exceedingly rich. Unfortunately the more valuable monuments were removed, and the church was closed and left in a ruined state from 1798 to 1879, in which latter year it was purchased from the Spanish Government by the Fathers of Issoudun.

St. Francis Borgia preached in this church, and **St. Charles Borromeo** was among his hearers.

Attached to the church was a hospital and home for Spanish pilgrims, where **St. Ignatius of Loyola** is believed to have stopped during his first visit to Rome in 1523, when on his way from Manresa to Palestine.

The large fountain in the centre of the square (Piazza

[1] Moran, *Life of Venerable Oliver Plunket*, p. 21.

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Navona) was erected by Bernini under Innocent X. Seated on large masses of rock are four gigantic figures representing the four largest rivers, viz., the Danube, Ganges, Nile, and Rio del Plata. Below is a large ancient basin of Pentelic marble. The obelisk that surmounts the structure was found in the Circus of Maxentius near S. Sebastiano.

In 1749 St. **Leonard of Porto Maurizio** preached a mission in this square, which was attended by immense crowds for fifteen days. People stood at every window, and even the side streets were filled. It was noticed that even those who were far beyond the reach of his voice, were moved to sorrow and compunction by merely seeing him. Though it was the month of August, men and women stood crowded together for hours, waiting for the sermon, and listening spell-bound to his words.

La Befana in Piazza Navona.—On the feast of the Epiphany and for several subsequent days an annual fair, known as *La Befana*, is held in this square. Gaily-lighted stalls along the whole length of the piazza display their wares—tin trumpets, toys, sweets, eatables of various kinds—to the crowding customers. Nearly all Rome goes to enjoy the scene. A brisk sale is carried on in tin trumpets, and troops of boys, each provided with these very unmusical instruments, parade the streets on every side, blowing blasts of welcome to the Befana.

309.—S. MARIA DELL' ANIMA.

(*Via dell' Anima.*)

Crossing the square and following the narrow street to the right of S. Agnese, we reach the Via dell' Anima, with a church dedicated to Our Lady of the Holy Souls, this title being suggested by a marble group discovered here, representing two souls praying to the Blessed Virgin, a copy of which may be seen on the tympanum over the doorway.[1] This, the national church of the Austrians, was begun in 1400 with funds bequeathed by John Peeters, a Belgian, and Catherine, his wife, and was completed in 1514. It originally belonged to the Belgians, but the Austrians gradually occupied it and paid rent to the Belgians.

The interior is wide and lofty, the ceiling resting on massive piers. Over the high altar is a fine painting of our Lady and Saints by **Giulio Romano**, a disciple of Raphael. On the right

[1] The front entrance is generally closed after 8.30 a.m. Admittance can always be gained from behind through the courtyard of the college.

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of the sanctuary is the finely-sculptured tomb of **Pope Adrian VI** of Utrecht[1] (d. 1523), designed by Baldassare Peruzzi.[2] Opposite is the tomb of Charles Frederick, Duke of Cleves (d. 1575).

Attached to the church is a hospice, or home for German pilgrims, now partly converted into an ecclesiastical college. The services on Sundays and feast-days are impressive, and the choral singing excellent.

The church and college are under the protection of the Emperor of Austria.

310.—S. MARIA DELLA PACE—S. TOMMASO IN PARIONE.

Behind S. Maria dell' Anima is the Church of **S. Maria della Pace**, "Our Lady of Peace," erected by Sixtus IV (1471—1484) in fulfilment of a vow he had made for the restoration of peace and concord among Christian princes; and restored by Alexander VII (1655—1667) in thanksgiving for the blessing of peace during his Pontificate. The architect was *Baccio Pintelli*, the semi-circular portico being added by Pietro da Cortona.

The interior consists of a short nave, terminating in an octagon, surmounted by a dome. Under the high altar are the bodies of **SS. Basilissa and Anastasia**, martyrs, disciples of St. Peter;[3] and over the altar is a miraculous picture of our Lady, brought here from the wall of a neighbouring tavern in the fifteenth century. The story is told that a ruffian, in a fit of anger at some loss in a game, hurled a dagger at the holy picture, the point of which struck the face, whence blood was seen to flow.

Above the arch of the first chapel, on the right as we enter, is **Raphael's famous fresco of the Sibyls** (Cumæan, Persian, Phrygian, and Tiburtine), receiving from angels revelations regarding our Saviour. It was ordered in 1514 by the banker, Agostino Chigi, the artist's protector and friend. Michael Angelo is reported to have said that every head in this picture was worth one hundred crowns.

St. Augustine, speaking of a prophecy by the Cumæan Sibyl of our Saviour's coming, says there is no trace of idolatrous belief in her utterances; that, on the contrary, she reprobates

[1] This Pope had been the preceptor of the Emperor Charles V.

[2] The Bishop of Salford, in an article to the *Dublin Review*, 1904, draws an interesting contrast between Adrian VI and Pius X.

[3] See No. 2.

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the pagan gods and pagan worship, and is to be reckoned among those belonging to the City of God.[1]

There are also valuable paintings by Baldassare Peruzzi, Vanni, Maratta, and Sermoneta below the cupola. The *Cloister*, entered on the left under the dome, was designed by *Bramante* in 1514.

The centre of the *Archconfraternity of the Sacred Heart of Jesus* was transferred to this church from S. Teodoro at the foot of the Palatine, about the year 1825, and all aggregations must be sought here.

The street in front of S. Maria della Pace leads to a small church known as **S. Tommaso in Parione**,[2] which derives a special interest from the fact that **St. Philip Neri** was here ordained priest on May 23, 1551, being then thirty-six years old. His confessor, Father Persiano Rosa, had advised him to take Holy Orders, in spite of his fears and reluctance. In the previous Holy Week he had received the subdiaconate and diaconate in the Lateran basilica.

311.—S. PANTALEO—ST. JOSEPH CALASANCTIUS.

Near the end of the Via dell' Anima, standing at a corner of the Palazzo Braschi, is a mutilated statue known as **Pasquino**, a name given to it at the end of the fifteenth century, after a tailor of that name who lived in the neighbourhood, and was notorious for his wit and satirical powers. It was once the custom to affix satires and lampoons to this broken figure.

Passing in front of the statue we reach the Piazza di **S. Pantaleo**, with a church dedicated to the Saint, who suffered for the faith in A.D. 303. The edifice, built in the thirteenth century by Honorius III, on a portion of the ruins of Domitian's circus, was restored in 1418 and 1621. The head of St. Pantaleo is preserved in this church: the rest of his remains are said to be under St. Gregory's altar at S. Gregorio in Celio.

Under the high altar is the shrine of **St. Joseph Calasanctius**,[3] founder of the Regular Clerks of the Pious Schools (commonly known as *Scolopi*), who died in 1643, at the advanced age of ninety-three. For some twenty years he was associated with St. Camillus de Lellis in ministering to the sick, and is chiefly remarkable for the extraordinary meekness

[1] *De Civitate Dei*, lib. xviii. chap. xxiii.

[2] *Parione* is the name of the district.

[3] To whom Paul V gave this church in 1612 to be served by his Religious.

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and patience with which he suffered bitter humiliations and opposition. The room where he had a vision of our Lady and where he died may be visited in the adjoining monastery. It will be referred to later. His Religious serve the church.

It is said that before the Reformation a community of English priests had charge of this sanctuary.

312.—PALAZZO MASSIMO—MIRACLE OF ST. PHILIP NERI.

Close to S. Pantaleo is the palace of the Massimi family,[1] where St. Philip raised to life Paolo, eldest son of Prince Fabrizio Massimo, on March 16, 1583. Paolo, a boy of fourteen, was a favourite of St. Philip and his penitent. He fell ill in January, and on March 16 was found to be dying. Francesca, his nurse from childhood, ran to S. Girolamo della Carità to summon Philip, but he was saying Mass and she had to wait. On learning her errand, he set out instantly for the palace of the Massimi. But he arrived too late; half an hour before, Paolo had breathed his last, in the presence of the priest who had given him Extreme Unction, and who had since left the house. Philip knelt for some minutes beside the corpse, trembling from the palpitation of his heart, as was his wont when in fervent prayer. Then rising, he sprinkled the corpse with holy water, breathed on the face and cried, with a loud voice: "Paolo! Paolo!" At these words the boy opened his eyes, as if waking from sleep, and answered: "Father," adding after a pause, "I had forgotten one sin, and I wish to confess it." St. Philip put a crucifix into the boy's hand, and, every one having left the room, heard his confession and gave him absolution. When the family returned Philip was talking to Paolo, and the conversation lasted about half an hour. At last Philip asked him if he were willing to die. "Yes," the boy answered, "most willing, for I want to see my mother and sister in Heaven." So Philip gave him his blessing, saying: "Go, then, God bless you, and pray for me;" and instantly, without the least movement, but with a calm and joyful look, Paolo once more expired in St. Philip's arms. These facts were attested on oath by Fabrizio de' Massimi, Violante Santa Croce, his second wife, and Francesca, the servant, who were eye-witnesses of them.[2]

[1] Built on the site of the ancient *Odeum*. See Lanciani, *Ruins of Ancient Rome*, p. 498.

[2] Hope, *Life of St. Philip*.

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313.—S. LORENZO IN DAMASO—ST. FRANCIS XAVIER—ST. BRIDGET OF SWEDEN.

On the opposite side of the street is the pretty little *Palazzetto Farnese* (recently restored) attributed to Baldassare Peruzzi; and beyond it is the immense **Palace of the Cancelleria**, designed by Bramante (1494), said to be one of the finest buildings in Rome, and greatly admired for its majestic simplicity. It belongs to the Pope, and in it are held the meetings of several of the Sacred Congregations.[1] Within its precincts is included the Church of **S. Lorenzo in Damaso**, originally erected by Pope St. Damasus (366–384), and rebuilt by Bramante in 1495 for Cardinal Riario, nephew of Sixtus IV.[2]

The interior is almost a square with an apse, and it is bounded by arcades on three sides. The frescoes are modern, those executed for Cardinal Alexander Farnese having been destroyed by the French at the close of the eighteenth century.

Under the high altar are the bodies of **St. Damasus**, Pope, and of **St. Eutychius**, martyr. In a chapel opening from the right aisle is a crucifix, before which St. Bridget of Sweden is said to have prayed. In the same aisle is the tomb of Count Pellegrino Rossi, treacherously assassinated on November 15, 1848.[3] The altar at the end of the left aisle has a very ancient picture of our Lady brought from the East.

St. Francis Xavier's Sermons.—In the Lent of 1538, the great Apostle of the Indies preached a course of sermons in this church with *Blessed Peter Faber*. He was unwell at the time, suffering from privations and austerities, so that it was feared he would be unequal to the exertion of preaching; yet,

[1] The buildings for transacting the business of the Holy See are:

(*a*) The *Vatican*, the Pope's official residence, and central establishment for the government of the Church.

(*b*) The *Palazzo del S. Uffizio*, near St. Peter's, *i.e.*, the Holy Office, for the examination and repression of heretical and depraved doctrines and offences.

(*c*) The *Dataria*, near the Quirinal, or office for dispensation of impediments that are public.

(*d*) The *Palazzo di Propaganda Fede*, occupied by the Congregation which has charge of the affairs of missionary countries, *i.e.*, of those countries which have not yet received the full organization of the Catholic Church, as is the case at present concerning England.

(*e*) The *Cancelleria*, wherein are housed nearly all the remaining Sacred Congregations.

[2] The original church was a little to the west of the present one.

[3] See No. 314.

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miraculously strengthened, it would appear, he threw himself into the apostolic work with such ardour that he drew crowds to confession. A statue of the Saint facing the entrance commemorates this his apostolic work. The companion statue of *St. Charles Borromeo* is to remind us that this Saint often said Mass here.

St. Bridget of Sweden.—This Saint arrived in Rome in the spring of 1347, where she and her companions found lodging in a house near the Church of S. Lorenzo in Damaso. Here she resumed the life of prayer, austerity, and works of charity she had led in her cell at Alvastra in Sweden. In the apartments of the Cardinal Cancelliere is said to be preserved a small window that formed part of her house. Kneeling at this window, which was her favourite place of prayer, she could see the altar of the Church of S. Lorenzo in Damaso. Once as she knelt with her eyes fixed on the tabernacle, she beheld hundreds of adoring angels closely clustered in the sanctuary. One of them came to her and dictated to her in her mother-tongue certain praises which our Lord wished to be recited in honour of His Blessed Mother.[1]

314.—PALACE OF THE CANCELLERIA—MURDER OF COUNT ROSSI.

It is worth while entering the courtyard of this palace to see a true specimen of Renaissance architecture. The court, in two storeys, is surrounded by arcades, and has forty-two ancient granite pillars, the graceful capitals being decorated with roses. To the left of the entrance is a bust of *Padre Secchi*, of the Society of Jesus, the great Jesuit astronomer, who died in 1878.

In this palace, in 1848, Pius IX, yielding to the demands of the Liberals (*i.e.*, the revolutionary party), who clamoured for certain reforms, convoked a Parliament to deliberate what concessions were needed and could be made. As head of this assembly he appointed **Count Pellegrino Rossi**, a man of integrity, whom he felt he could trust. The revolutionary party grew more and more threatening. In July, while the deputies were seated here, the mob burst into the council-chamber and demanded the instant declaration of war against Austria. On the 15th of November, Count Rossi, long marked out for vengeance, was assassinated on the first landing of the staircase (the one on our left), his murderer, Constantini, being carried in triumph through the streets on the shoulders of his

[1] See Partridge, *Life of St. Bridget*, p. 191.

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fellow-conspirators.[1] The body was hastily embalmed, and buried in S. Lorenzo in Damaso, on the very night of his murder, for fear of further outrage. On November 24, Pius IX fled from Rome to Gaeta.[2]

315.—CAMPO DE' FIORI—GIORDANO BRUNO.

Near the palace of the Cancelleria is a large piazza known as **Campo de' Fiori**, where a market is held on Wednesday mornings, a strange and busy scene, with a confused mass of booths, full of flowers, vegetables, articles of clothing, antiquities, occasionally even of old copes and chasubles exposed for sale. In the centre of the square is a bronze statue of the apostate friar, **Giordano Bruno**, erected by Crispi and the Freemasons on the spot where he was burnt. His execution took place on February 17, 1600. His life would have been spared had he been willing to repent and retract his errors. But he remained obstinate and impenitent to the last, and when the crucifix was presented to him at the stake, he turned away and refused to kiss it.

In an article in the New York *Messenger* of May, 1902,[3] occurs the following passage: "At last the frequent Satanic outbursts culminated in the apotheosis of Giordano Bruno, or rather of Lucifer, in Rome on Pentecost Sunday, 1889. There is no exaggeration in using the word apotheosis, or *deification;* for the apostate monk, the inexpressible uncleanness of whose life and writings caused him to be expelled by the Protestants of Switzerland, Bohemia, and England, was only the type of a greater genius. The real hero of the festival was *Lucifer*, around whose hideous standard, on which was his image, were grouped 1,970 banners borne in the procession. The banners represented, it was said, 6,000 societies. The scenes in Rome were so terrible as to frighten even the Government, which had approved of them." Somewhat later, Lemmi, the Grand Master of the Italian Freemasons, explained more fully the true significance of this celebration when, at a banquet, he drank "to the valiant and beneficent genius (the evil spirit) who dictated the books of Bruno, and inspired the immortal hymn of our Carducci." Carducci's *Hymn to Satan*, in which the Dark Angel is proclaimed the sovereign of all things, was sung with frantic applause by the Masonic brethren present.

Pope Leo XIII, in his Encyclical of October 15, 1890, says: "The erection by the sect (Freemasons) of the monument to

[1] Balan, *Storia della Chiesa*, vol. i. p. 502.
[2] *Ibid.* p. 514. [3] P. 488.

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the notorious apostate of Nola (*i.e.*, Giordano Bruno), was, with the aid and favour of the Government, promoted, determined, and carried out by the Freemasons, whose authorized spokesmen were not ashamed to acknowledge its purpose, and to declare its meaning. Its purpose was to insult the Papacy; its meaning that, instead of the Catholic faith, there must now be substituted the most absolute freedom of criticism, of thought, of conscience."

316.—PIAZZA FARNESE—CONVENT OF ST. BRIDGET OF SWEDEN.

Close to the Campo de' Fiori is the Piazza Farnese, one side of which square is occupied by the **Palazzo Farnese**, said to be the finest palace in Rome, and a true type of Roman architecture. It was begun by Cardinal Alexander Farnese (afterwards Pope Paul III), about 1540, and was continued after his death, being completed only in 1580. The beautiful cornice and the court were designed by Michael Angelo. On August 17, 1545, **St. Ignatius** baptized (in this palace?) Alexander Farnese, son of Octavius Farnese, Duke of Parma, and of Princess Margaret of Austria. This Alexander became one of the most brilliant military commanders recorded in history.

On November 23, 1585, **St. Aloysius** here called on Cardinal Farnese to take leave before entering the Society.

At the south-west corner of the square are the church and convent of **St. Bridget of Sweden**, built on the site of the house where she dwelt, and of the hospice she opened for Swedish pilgrims. The present church dates from 1513, and belongs to a community of Carmelite nuns. Mention was made above of another house where the Saint lodged near the Church of S. Lorenzo in Damaso; but after her return from the Holy Land in 1373, she took the house in the Piazza Farnese, which was to be her last earthly abode. Here, rapt in ecstasy by a vision of our Divine Lord and of His Blessed Mother, and cheered by the songs of angels, she calmly breathed forth her soul to God on July 23, 1373. The rooms occupied by her and her daughter, St. Catherine, are open to visitors on her feast-day, October 10. The table used by her, on which she wrote her Revelations, is preserved in her room.

Close to the convent is the entrance to the *Via di Monserrato*, which leads from Piazza Farnese to Ponte S. Angelo. There are three important sanctuaries to visit in this street.

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317.—S. GIROLAMO DELLA CARITÀ—HOUSE OF ST. PAULA, WIDOW (d. 404).

The first church we meet in the Via Monserrato is **S. Girolamo della Carità**, (St. Jerome's Confraternity of Mercy), built on the site of the house of **St. Paula**, widow, of whom St. Jerome says, "Noble by birth, she was much more noble by her sanctity. Powerful at one time because of her vast riches, she became much more truly great through her poverty—the poverty of Christ. Descended, as she was, from the Gracchi, a daughter of the Scipios, heiress to Paulus Æmilius, after whom she was called, she preferred to Rome and all its glories the lowliness of the little town of Bethlehem."

By the death of her husband Toxotius, she was left a widow with five children, a son called Toxotius and four daughters, namely, Blesilla (at whose death in 384, St. Jerome wrote from Bethlehem to console the mother and reprove her for giving way to excessive grief); Paulina (married to St. Pammachius), **St. Eustochium** (St. Jerome's spiritual child), and Rufina, who died young.

When **St. Paulinus** of Antioch, and **St. Epiphanius** of Salamis, were summoned to Rome by St. Damasus to attend a Council in 382, St. Paula gave them hospitality in her house.[1] **St. Jerome**, who was called to Rome by the same Pope, was her spiritual director during his stay of two and a half years in that city, and under his guidance she began to lead a life of great austerity and sanctity, associated with **St. Marcella** and other holy souls on the Aventine. Writing to Eustochium, St. Jerome says: "O Eustochium, what a day will that be when Mary, the Mother of our Lord, surrounded by virgins, will come forth to welcome you. . . . Your two mothers will also be there to welcome you. *Paula* will rejoice to have given you birth, *Marcella* to have trained you for Heaven; then will you hear that new song sung by the hundred and forty-four thousand that are before the throne . . . who follow the Lamb whithersoever He goeth. Whenever, therefore, earthly things seek to withdraw your heart from heavenly ones, whenever you behold the glories of this world, lift up your heart, and *begin to be now what you intend to be then.*"

Domenichino's masterpiece, "The last Communion of St. Jerome," in which St. Paula is introduced kissing the hand of the dying Saint, was the chief ornament of this church, till

[1] Alban Butler, *Lives of the Saints*, "St. Paula," January 26; "St. Eustochium," September 28.

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carried off to Paris by the French in 1798. Since its restoration in 1814, it has been preserved in the Vatican.[1]

This church, originally a collegiate one, was given to the Franciscans, probably in the fourteenth century, and on their leaving it for S. Bartolomeo in Isola in 1536, Clement VIII here installed the Confraternity *della Carità* founded by him.

318.—ST. PHILIP NERI AT S. GIROLAMO DELLA CARITÀ—THE FIRST ORATORY.

After his ordination at S. Tommaso in Parione on May 23, 1551, St. Philip came to reside with his confessor, Father Persiano Rosa and three other priests at S. Girolamo della Carità, and here he remained thirty-three years, from the thirty-sixth to the sixty-ninth year of his age. Here he received visits from **St. Ignatius of Loyola, St. Felix of Cantalice,** and **St. Camillus de Lellis,** the latter being his penitent, and here laid the foundations of the Oratory. He had always felt a special attraction to work for the young: he would invite young men and boys to his room, speak to them in a most winning way of the things of God, and often take them with him to the different churches and to the stations. The younger boys who came in great numbers to S. Girolamo, made a great deal of noise, romping and playing as children always do, so that some of the priests of the house complained of the uproar; but St. Philip defended his young friends, saying: "Be patient with them, we ought to put up with any inconvenience so long as they are kept from sin." Finding his own room too small, he obtained leave in 1558 to fit up a room over part of the church for the spiritual exercises of his boys and young men; and here began the spiritual conferences,[2] prayers, hymns, &c., which developed into the work of the Oratory. The room, reduced in size, may still be seen. For years he felt an intense desire to go to the Foreign Missions, and it was his delight to read to his young friends the wonderful letters *St. Francis Xavier* wrote from India, lent him by St. Ignatius. He longed also to go to India to work for souls, but a holy monk at Tre Fontane, whom he consulted, told him, after recommending the matter to God, that Rome was to be his India.[3] In the church we are visiting he said Mass every morning with seraphic fervour. During the

[1] See p. 44.

[2] The conferences were given by the Saint, Baronius, Bordino, and Ant. Fucci.

[3] See No. 125.

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Holy Sacrifice the tears would roll down his cheeks, and he was often so overcome that he was obliged to stand at the altar silent and motionless till he recovered strength, which the effusion of Divine love had exhausted. On one occasion a little girl exclaimed during his Mass: "Mother, look, the Father is standing in the air."

Venerable Oliver Plunket, *martyr, at S. Girolamo della Carità.*—After spending eight years in Rome as a student of the Irish College (1646—1654), the future martyr, finding it impossible to return at once to Ireland, which Cromwell's ruthless invasion had deluged with blood, asked leave of the General of the Jesuits "to continue in Rome for awhile, and to dwell with the Fathers of S. Girolamo della Carità." The permission sought for was readily accorded, and for three years Dr. Plunket devoted himself to study and to the unostentatious exercise of the sacred ministry in the silent retreat of S. Girolamo.[1]

In 1657, return to Ireland being still impossible, he was appointed professor in the College of Propaganda, where he lectured for twelve years on Dogmatic and Moral Theology, being at the same time consultor of the Sacred Congregation of the Index, and of other congregations.

319.—THE ENGLISH COLLEGE.

(Via di Monserrato.)

Nearly opposite S. Girolamo della Carità is the **English College,** with a church dedicated to St. Thomas of Canterbury. For an English pilgrim perhaps there is no more interesting college in Rome than this, or one hallowed by holier recollections, since from these walls (as an inscription testifies) went forth forty-four martyrs, who suffered under the cruel penal laws of Great Britain.

The college was originally a hospice or home for English pilgrims, founded by John and Alice Shepherd in the fourteenth century, and of which Cardinal **Reginald Pole** was at one time warden. After Henry VIII's rupture with the Holy See, the number of pilgrims diminished, and ceased altogether under Elizabeth. Pope Gregory XIII, by the advice of Cardinal Allen and Father Robert Parsons, S.J., converted it into a seminary for English ecclesiastical students in 1578; it was, however, stipulated that should England once more become Catholic, the building should be restored to its original purpose. The

[1] Moran, *Life of Venerable Oliver Plunket,* chap. ii. p. 15.

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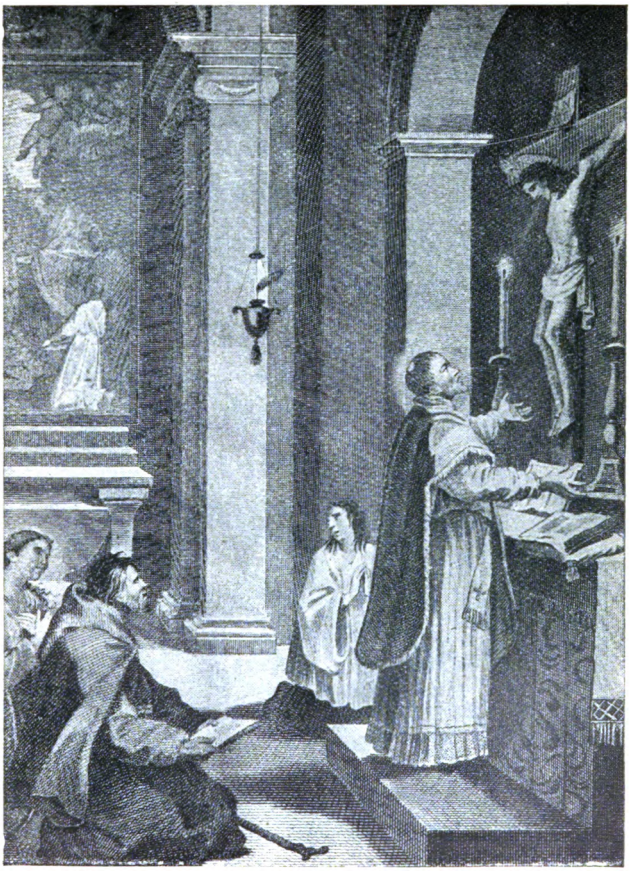

Our Lord speaking to St. Philip Neri from the crucifix at S. Girolamo della Carità. (Chap. XV, No. 318.)

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St. Ignatius catechizing. (Chap. XV, No. 320.)

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Pope confided it to the care of the Jesuit Fathers, who continued to direct the college from its foundation till 1773. The most famous of its Rectors in that period was *Father Robert Parsons, S.J.* (from 1597 to 1610). This most indefatigable of all the champions of the Faith in England during the reign of Elizabeth died in this college (1610), and lies buried in the church. At a later period it had as Rectors *Cardinal Wiseman* (from 1828 to 1833), who had been a student here from 1818 to 1824; *Dr. Thomas Grant*, consecrated Bishop of Southwark in 1851; and as Vice-Rector, *Father John Morris* (from 1853 to 1856), who afterwards entered the Society of Jesus.

The church (still unfinished) was rebuilt about the year 1865, chiefly through the munificence of Monsignor Talbot of Malahide, Pius IX laying the first stone. "Many relics of the Catholic Church in England survive here—monuments to pre-Reformation English prelates, and in later years to such champions in times of persecution as Father Parsons and Cardinal Allen."[1] It is interesting to note that in an old book of engravings in the library of this college, containing copies of the frescoes in the original church, were found the names[2] of the fifty-four English martyrs, whose martyrdom was admitted as proved by Gregory XIII. They were beatified by Leo XIII on December 9, 1886. The frescoes were by the same artist who painted those of S. Stefano Rotondo.

St. Philip Neri's relations with the English students will be referred to later, under No. 324.

The Collegio Beda.—The College of St. Bede the Venerable stands in the grounds of the English College, and was opened by Leo XIII for convert clergymen, who wish to study for the priesthood. Its previous existence as *Collegio Pio* has been already referred to under No. 33.

St. Thomas of Canterbury in Rome.—In 1143 St. Thomas, a member of Archbishop Theobald's court and council, came with the Archbishop to Rome on business concerning the Church in England. "It would be interesting to know," says Father J. Morris, S.J., "where St. Thomas lodged in the Eternal City; but we have nothing to guide us to the spot.[3] The English hospital (the munificent foundation of John and Alice Shepherd) was not founded for the next two hundred years. The Anglo-Saxon establishment of S. Spirito in Sassia, with which are

[1] W. Ward, *Life of Cardinal Wiseman*, p. 13.

[2] The names will be found in *The Catholic Directory*, p. 91.

[3] Piazza (*Emerologio Sacro*) writing about 1670, says that St. Thomas, while in Rome, stayed at the monastery of S. Alessio, on the Aventine.

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connected the names of Ina, Ethelwolf, Alfred and Canute, still existed, but in great poverty. The other English foundations were all of a later date than St. Thomas' visit."[1]

320.—S. MARIA DI MONSERRATO.

A little beyond the English College is the national church of the Spaniards, built with alms from Aragon and Catalonia in 1495, the architect being Antonio da Sangallo. Its pavement of white marble, and many of its monuments, formerly belonged to the Church of S. Giacomo in Piazza Navona. In the cloister at the back of the church may be seen a collection of monuments and fragments of sculpture, also taken from S. Giacomo.

The tomb of Popes Callixtus III and Alexander VI (Borgia) dates only from 1881. For a long time the remains of these two Pontiffs lay behind the high altar, without a monumental slab.

St. Ignatius of Loyola teaching Catechism.—St. Ignatius of Loyola used to preach and catechize in this church. Pedro Ribadeneira, who usually accompanied him, says in his Life of the Saint: "I recall perfectly the energy and earnestness with which Ignatius spoke. He appeared like one inflamed with the love of God, so that even when silent, his countenance moved his auditors, and he could do with them what he liked." As the Saint's Italian was faulty and full of Spanish idioms, Ribadeneira, then a boy, and not at all shy, suggested it would be well to try and improve his Italian. The Saint, with his wonted humility, answered: "You are right, Pedro; so you must note down my mistakes when I speak, and tell me of them afterwards." Pedro did his best, but said the faults were too many for him to note them all down. The Saint smiled and said: "Pedro, what can we do against God?" meaning, "How can I speak otherwise than as God enables me?" And so he went on fascinating his hearers and winning them to God in spite of his poor Italian.

321.—S. LUCIA DEL GONFALONE.[2]

In the same street is the Church of S. Lucia del Gonfalone, which in the thirteenth century belonged to the Abbey of St. Blase (Biagio) della Pagnotta, but was made over to the

[1] *Life of St. Thomas Becket*, p. 19.

[2] In Via dei Banchi Vecchi, a prolongation of Via Monserrato.

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Archconfraternity del Gonfalone in 1624, and rebuilt by that pious association in 1700. This confraternity, the first of its kind in Rome, was instituted by **St. Bonaventure** in the year 1264, and derived its name *Gonfalone* from a large banner which the members carried in their processions. They met daily in the church for certain devotions in honour of the Mother of God, and performed various works of mercy. Besides the Church of S. Lucia, they owned the Oratory of SS. Peter and Paul in the same street and the chapel of St. Helena in Ara Cœli. St. Bonaventure also established at Lyons a pious Confraternity called *Del Gonfalone*, like the one he had instituted at Rome.[1]

A side street to the left leads to the Via Giulia, at the north end of which, in the direction of Ponte S. Angelo, is the handsome Church of S. Giovanni dei Fiorentini.

322.—S. GIOVANNI DEI FIORENTINI, NEAR PONTE S. ANGELO.

Close to the Tiber is the national church of the Tuscans, built in 1488, the expense being defrayed by the city of Florence. Michael Angelo prepared several plans, but all had to be set aside for want of means.[2] At length the work was entrusted to Giacomo della Porta. The noble front is by Galilei. Under the high altar, which was erected by the Falconieri family, are the bodies of **SS. Protus and Hyacinthus**, martyrs. The church has some fine paintings, viz., St. Jerome praying, by *Sante Titi* and St. Jerome writing, by *Cigoli* (in third chapel, right aisle); SS. Cosmas and Damian condemned to martyrdom, a splendid work by *Salvator Rosa* (in fifth chapel, right aisle); St. Francis of Assisi, by *Sante Titi* (in fourth chapel, left aisle). The chapel of the Crucifix was decorated by *Lanfranco*.

In 1564 St. Philip Neri was invited to become the head of a confraternity of ten Florentine priests established by Papal authority at this church. He refused to leave S. Girolamo della Carità, but at the request of Pope Pius IV he consented to direct the confraternity, though still residing at his old home, and drew up for them a few rules and constitutions. Twice a day

[1] A list of the pious confraternities of Rome, each of which had its own church or oratory, would fill several pages. The good they did among the poor was immense till their funds were sequestrated.

[2] Michael Angelo wanted to make the church of his compatriots "a temple such as the Greeks and Romans never had," but the funds were deficient. What became of his plans and model is unknown.

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they went to S. Girolamo, either to confess to the Saint, or for conferences and other spiritual exercises. The Saint also caused three of his disciples, Baronius, Bordino, and Fideli, to be ordained, and sent them, with two others, to live at S. Giovanni. Tarugi, Angelo Velli, and others joined later. The Saint dated the foundation of his Oratory from this period, 1564, and eleven years later obtained Pope Gregory XIII's approbation of the Congregation.[1] It was a beautiful sight to see the charity that reigned among these first Fathers of the Oratory at S. Giovanni: all had but one heart, one will, one mind; they seemed more like angels than men. All were to be ready for the humblest duties at the word of the Superior, and each took his turn for a week at the office of cook.

Baronius and Tarugi were made Cardinals in 1596, a year after St. Philip's death.

323.—S. MARIA IN VALLICELLA, OR CHIESA NUOVA.

(*St. Philip's Church in Corso Vittorio Emanuele.*)

In 1575 Pope Gregory XIII bestowed on St. Philip for his Oratory the ancient Church of Our Lady in Vallicella, which was at once rebuilt on a larger and grander scale, through the munificence of the Pope and of Cardinal Cesi, and consecrated in 1577. Thenceforth it was commonly known as "The New Church," "La Chiesa Nuova." St. Philip, however, continued to live at S. Girolamo six years longer, and only at the Pope's express wish did he consent to leave a home so dear to him, to come and live at S. Maria in Vallicella. This was on St. Cecilia's feast in the year 1583.

It is said that while the new church was being built, St. Philip in a vision saw our Lady preventing a heavy beam, one end of which was detached from the wall, from falling and crushing some of the workmen.

Here the Saint spent the last twelve years of his life, his beautiful soul living in perpetual communion with our Divine Lord, His Blessed Mother and the angels. He could scarcely restrain his raptures and ecstasies in presence of the Blessed Sacrament, and at Holy Mass he seemed like a seraph descended from Heaven. Both S. Girolamo and Vallicella will

[1] The Oratorians in Italy are called Filippini; they are not Religious bound by vows, but secular priests living in community. They were called Oratorians, because at certain hours every morning and afternoon, by ringing a bell, they called the people to the church to prayers and meditation. (Alban Butler, *Lives of the Saints*, May 26.)

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retain for ever something of the sweet fragrance of St. Philip's virtues.

The exterior of the church is of the barocco style, and unattractive. The interior is richly decorated, the paintings on the ceiling and in the dome being the work of Pietro da Cortona. The high altar, which has four columns of *pietra santa*, covers the remains of **SS. Papias and Maurus**, martyrs, translated from S. Adriano in the Forum in 1590, St. Philip being almost beside himself with joy at this translation.[1] The pictures above and on the sides of the altar were painted by **Rubens** in his youth—our Lady, with angels, being represented in the centre; SS. Gregory, Maurus, and Papias on the right; SS. Domitilla, Nereus, and Achilleus on the left. The heads of the two last martyrs are preserved and venerated in this church.

On the left of the sanctuary is the **Chapel of St. Philip**, where the Saint's body lies in a rich shrine of lapis lazuli and gold. Above the altar is a mosaic copy of *Guido Reni's* portrait of the Saint, the original of which is kept in the priests' house.

The Saint's room may be visited on application to the sacristan. Here many precious relics, transferred from S. Girolamo della Carità, are shown, viz., St. Philip's confessional, bed, the chair on which he preached in the church, his shoes, slippers, and the cord of the stairs to his chamber, &c.

Next to this room is a chapel, about twelve feet by twelve, in which he used to say Mass privately. The altar, crucifix, candlesticks, painting of our Lady, door with grating, and bell, are all of the Saint's time.

Cardinal Wiseman says that in the Jubilee of 1825 he saw Leo XII walk barefoot, with only sandals on his feet, from the Vatican to the Chiesa Nuova.[2]

Cardinal Newman, while in Rome in 1847, received Holy Orders at the hands of Cardinal Franzoni, and soon after determined to enter the Oratory, or congregation, of St. Philip, "whose bright and beautiful character had," as he tells us, "won his love and admiration even when he was a Protestant."

The large residence of the Fathers was till lately used by the Government as a central criminal court.

[1] See No. 162.

[2] *Recollections of the Last Four Popes*, pp. 283, 284.

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324.—ST. PHILIP AND ENGLAND.

St. Philip felt a deep interest and affection for poor England, torn away from the unity of the Catholic faith. Father Christopher Grene, S.J., in the years 1650 and 1666, made diligent inquiries among the ancient Oratorian Fathers at Chiesa Nuova and S. Girolamo, concerning certain traditions connected with the Saint, viz., that he always expressed great pleasure at seeing the scholars of the English College, that he often stopped to salute them, and give them proofs of his affection; that it was observed the scholars whom he embraced with particular joy in his countenance were afterwards martyrs or illustrious confessors of the faith; that it was customary, before the scholars left for the English mission, to have this holy man's blessing; that one was known to have refused going, out of some contempt for the aged Saint, but that he had not been long in England before he shamefully apostatized. Father C. Grene found these traditions to be well supported.[1]

R. Hutton, in his *Life of Cardinal Newman*,[2] says it was the naturalness, the geniality, the innocent mirth and the social charm of St. Philip Neri that made Dr. Newman so anxious to found an English branch of the same Congregation.

As we leave S. Maria in Vallicella, we may recall a saying of St. Philip's, "O God, seeing that Thou art so infinitely lovable, why hast Thou given me but one heart to love Thee with, and that so little and so narrow?"

[1] See *The Rambler*, July, 1853, p. 31; Oliver's *English Jesuits*, p. 106.

[2] P. 193.

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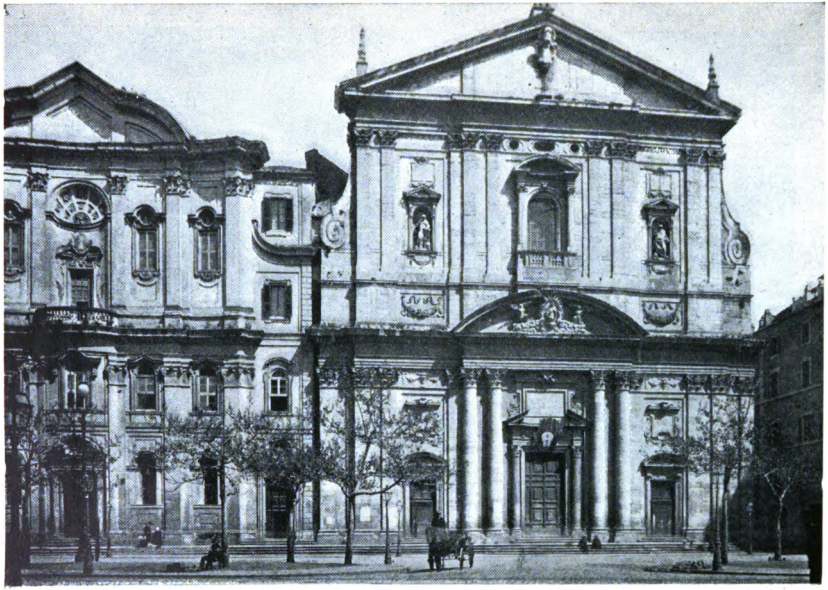

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S. Maria in Vallicella. (Chap. XV, No. 323.)

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Forum of Trajan. (Chap. XVI, No. 325.)

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CHAPTER XVI.

FROM THE FORUM OF TRAJAN TO THE CORSO AND THE PINCIAN HILL.

325.—THE FORUM OF TRAJAN—PERSECUTION OF TRAJAN.

THE Forum of Trajan, which is an artificial hollow between the Capitol and the Quirinal, represents a stupendous feat of engineering, a hill 140 feet high having been cleared away by that Emperor, so as to facilitate communication between the different parts of the city. The column shows the height of the hill that was levelled.[1] The present square is but a fourth part of the original Forum. The broken columns and other ruins we see at present belonged to the **Basilica Ulpia**, a splendid edifice erected by Trajan, where two hundred years later *Constantine*, in presence of the senate and people, *openly professed his faith in Christianity*, and invited the senators to follow his example in embracing that religion. He further declared that thenceforth Christians were to be free to have public churches, which should enjoy all the privileges hitherto conceded to pagan temples.[2]

A description of the seven different sections which the Forum comprised, viz., the triumphal arch, the square itself, the Basilica Ulpia, the Bibliotheca Ulpia, the two hemicycles, the monumental column, and the temple of Trajan—will be found in Lanciani's *Ancient Rome*. "The *ensemble* of these various sections was considered not only the masterpiece of Roman architecture of the golden age, but one of the marvels of the world." The area was adorned with numerous statues; on all sides were groups in bronze and marble representing

[1] The 700,000 or 800,000 cubic metres of earth and rock removed by Trajan to make room for his Forum were laid over the public cemetery between the Via Pinciana and the Via Salaria. For fuller information on the Forum of Trajan, the Basilica Ulpia, etc., see Grisar, *I Papi del medio Evo*, pp. 501, seq.; Lanciani, *Ruins of Ancient Rome*, p. 315.

[2] See No. 42.

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Trajan's most illustrious actions ; "the balustrades and cornices of the whole mass of buildings flamed with gilded images of arms and horses."[1]

Ammianus Marcellinus (xvi. 10) tells us that the Emperor Constantius "was struck with admiration at this most marvellous invention of human genius, and looked round with amazement, without being able to utter a word, wondering at the gigantic structures, which no pen can describe, and which mankind can create and see only once in the course of centuries."

The beautiful **Column of Trajan,** erected by the senate and people of Rome A.D. 114, is composed of thirty-four blocks of marble, and is covered with a spiral band of high reliefs describing the fortunes of the Dacian wars. It was formerly crowned by a statue of Trajan, holding a gilt globe—which had long fallen from its pedestal before Sixtus V replaced it by the existing figure of St. Peter. There is a current belief that Trajan's ashes were deposited underneath the column in an urn of solid gold.[2]

Trajan, the greatest military commander of his age, is praised by historians as the best of Roman princes, as one of the greatest men that paganism produced, remarkable both for his ability and for his goodness. It is sufficient to say here that his goodness extended not to the *Christians.* His answer to the younger Pliny, Governor of Bithynia, that "the Christians must not be sought out, but if denounced, they must abjure faith in Christ or be prosecuted," left the poor Christians at the mercy of provincial governors, and of the Jewish and pagan populace. From the ninth year of his reign he became a *fierce persecutor;* his maxim concerning the Christians was, either sacrifice or die. In this, the **third great Persecution** of the Church, three Popes suffered martyrdom, viz.: **St. Clement, St. Evaristus,** and **St. Alexander. St. Ignatius,** the great Bishop of Antioch, was torn to pieces by lions in the Colosseum ; **St. Simeon** of Jerusalem, a relative of our Blessed Lord and a descendant of the royal house of David, was crucified.

Leo XIII, when a student at the Roman College, lived with his uncle, Antonio Pecci, in the Foro Trajano.

The north end of the Forum, where once stood the temple of Trajan, is now occupied by two octagonal churches, dedicated the one to the **Holy Name of Mary,** the other to **Our Lady of Loreto.**

[1] Merivale, *History of Rome.*

[2] On Trajan's column see *The Month,* 1867 (vol. i.), p. 153.

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The venerable Archconfraternity of the *Most Holy Name of Mary*, which has its centre in the first of these two churches, took its rise from the marvellous victory of the Christian troops under *John Sobieski* of Poland, Leopold of Austria, and Charles of Lorraine, over the Turkish forces under the walls of *Vienna* in A.D. 1683. Innocent XI established the confraternity to perpetuate the memory of this signal instance of the power of our Lady's intercession. The Holy Father was the first to be inscribed on the roll of members : his example was followed by Leopold, Emperor of Austria, and his son Joseph I, who took the confraternity under their protection. Other Pontiffs and Sovereigns of succeeding times were enrolled among its associates. Every year till 1870, on the feast of the Holy Name of Mary (*i.e.*, on the Sunday within the octave of her Nativity), the members of this confraternity walked in procession to the Church of S. Maria della Vittoria, entering the courtyard of the Quirinal Palace on their way, to receive the Pope's blessing.

The present church was built in 1738, to replace an ancient one dedicated to *St. Bernard*. The picture of our Lady above the high altar was formerly venerated in the chapel "Sancta Sanctorum" (at the head of the Scala Santa), and was crowned by the Vatican Chapter in 1703.

The beautiful church of *Our Lady of Loreto* is the work of Antonio San Gallo. The painting over the high altar is esteemed one of *Perugino's* best.

326.—THE CHURCH OF THE SS. APOSTOLI.

The street near S. Maria di Loreto leads to the Via Nazionale, on the opposite side of which are the piazza and Church of the **SS. Apostoli.** This is one of the largest religious edifices of Rome, and has belonged to the Conventual Friars for many centuries. The original building, begun by Pelagius I in the sixth century, was completed by his successor John III (564), and restored by Stephen V (891), who placed a great number of relics in the Confession, and among them the remains of **SS. Chrysanthus and Daria.** In 1348 the church was so badly damaged by an earthquake, that it had to be abandoned till Martin V (Colonna) restored it in 1420. That Pope had his palace near the church, probably where the Colonna palace now stands.

The present building dates only from 1702, and retains nothing of the ancient one except the porch.

The interior is impressive from its vastness and its rich decorations. On the ceilings are wonderful frescoes by

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Odazzi and *Baciccio*, greatly admired by artists. The altar-piece by Muratori representing the martyrdom of SS. Philip and James, is the largest in Rome. The colouring is found fault with. In 1873, the *Confession* or crypt was altered and made to resemble a catacomb, with loculi, inscriptions, and mural paintings, an arrangement which Marucchi qualifies as a solecism in archæology, for catacombs are nowhere found inside the city walls. During these alterations the **bodies of SS. Philip and James**, Apostles, were discovered in a sarcophagus of beautiful transparent marble, which was placed in the part of the crypt under the high altar.

Two Popes, Sixtus V (Felice Perretti), and Clement XIV (Lorenzo Ganganelli) were conventual friars of this community before their elevation to the cardinalate. Fra Perretti was a famous pulpit orator, and his sermons attracted immense crowds. Clement XIV was the Pope who suppressed the Society of Jesus in 1773, intimidated by the violent threats of the Bourbon Courts of Spain, Portugal, France, and Naples. His monument, by Canova, may be seen over the entrance to the sacristy.

James, "the old Pretender," father of Prince Charles and of Henry, Cardinal Duke of York, died in the palace at the end of the piazza, and his body lay in state in this church for five days, crowned, sceptred, and in royal robes, after which it was buried in the crypt of St. Peter's, A.D. 1766.

327.—PALAZZO DI VENEZIA—CHURCH OF S. MARCO.

Returning to the Via Nazionale we enter the **Piazza di Venezia**, the central station for the electric cars of the city. On one side is the large fortress-like *Palace of Venice*, built in 1455 by Cardinal Pietro Barbo, who was afterwards elected Pope and assumed the name of Paul II. It became for a time the summer residence of the Popes, and was known as "Palazzo di S. Marco." Pius IV presented it to the Republic of Venice for the Venetian Ambassador, when, after the Council of Trent, that State had been the first to set the example of bestowing a palace on the Nuncio. It now belongs to the Emperor of Austria, and his Ambassador to the Holy See resides here.

In this Palazzo di Venezia Pope Paul III signed the Bull *Regimini militantis*, whereby the **Society of Jesus** was constituted a Religious Order, on September 27, 1540.

On the opposite side of the piazza there stood, till April, 1902, the palace of the Torlonias, a family whose greatest glory is their loyalty to the Pope in all his troubles.

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Beyond the square is the great national **monument of Victor Emmanuel**, voted by Parliament in July, 1880. The original estimate was eight million francs, but it will probably cost some twenty-seven millions before it is finished. To provide room for this stupendous structure the Franciscan monastery of Ara Cœli, with the rooms of St. Bernardine of Siena, St. John Capistran, and St. Diego, was razed to the ground.

At the back of the Palazzo di Venezia, but entered by a side door on the right of the piazza, is the rich and beautiful Church of **S. Marco** (St. Mark) which dates from the fourth century, and is mentioned in the Acts of the council held by Pope St. Symmachus in 499. Adrian I restored it towards the end of the eighth century, and Cardinal Quirini reduced it to its present form in 1727. The handsome Renaissance portico is the work of Paul II (1465), the Pope who as Cardinal built the palace. Some ancient inscriptions (two of which refer to Madonna della Strada) are let into the portico walls. The interior has a rich appearance, with its marble pavement, its gilded ceiling, and its twenty columns of Sicilian jasper. Beneath the high altar are the relics of **St. Mark** the Evangelist, and Pope **St. Mark** (d. 336), in a shrine of gray marble enriched with bronzes. The church also possesses the remains of the Persian martyrs **SS. Abdon and Sennen**, slain in the Colosseum,[1] and a rich treasury of relics, exposed on the Lenten Station day, among which is said to be a finger of **St. Patrick.** The mosaics of the apse were executed in the ninth century for Pope Gregory IV, who had been a Canon of this church.

The famous picture of *Our Lady della Strada* was preserved in this church for some fourteen years, while the Gesù was being built.[2]

St. Dominic was wont to preach in this church, where crowds of all ranks flocked to hear him. Among them one of the most constant hearers was a certain Roman widow named Tuta de' Buvaleschi, whose dead child the Saint restored to life.[3]

Blessed Gaspare del Buffalo (d. 1837), beatified in December, 1904, was a Canon of this church.

328.—THE CORSO—FORMER CONVENT OF ST. CYRIACUS.

The Corso, the most frequented street in Rome, extends from the Piazza di Venezia to the Porta del Popolo, a distance of nearly a mile, along the course of the ancient **Via Flaminia.** The triumphal arches of Marcus Aurelius, Domitian, Claudius,

[1] See No. 177. [2] See No. 291. [3] See No. 195.

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and Gordian, which it once counted among its attractions, were removed centuries ago. The first palace on our left as we enter the street is that of the Bonapartes, and next to it is the handsome palace of the Doria Pamfili family. The site of these two buildings was till 1450 covered by two important convents[1] of Benedictine nuns. The first and larger convent was founded long centuries ago in honour of St. Stephen the Pope, and later, when the head of the great Roman martyr **St. Cyriacus,**[2] became its property, it was re-dedicated to that martyr. It held the foremost place among the Roman convents for its wealth, the high birth of its nuns, and the dignity of its Abbess.

Unfortunately with internal troubles came decline of discipline, and Nicholas V found it expedient to suppress both convents in 1450. He made over to the Church of S. Maria in Via Lata the buildings, revenues, and other property; also the sacred relics, among them being the head of St. Cyriacus. The Cardinal Deacons made the convent their home, and through one of them, who was a Doria, the site passed by purchase to the Doria family.

Septa Julia.—In the days of ancient Rome the left side of the Corso (Via Flaminia) from the present Via di Caravita to the Palazzo di Venezia was occupied by the **Porticus Septorum,** or **Septa Julia,** projected by Cæsar in 54 B.C., and finished by Augustus in 27 B.C. It was an immense marble portico in the form of a parallelogram, intended for the *Comitia* or assemblies of the people to elect the magistrates and greater officers of State. Remains of this famous structure still exist under the Church of S. Maria in Via Lata and the Palace Doria Pamfili.[3]

On the opposite side of the Via Flaminia (Corso), probably where S. Marcello now stands, was the *Diribitorium,* an edifice where the bulletins of voters on election days were verified and sorted by a committee of nine hundred delegates. It was the largest *roofed* hall in Rome. Both the Septa Julia and the Diribitorium seem to have perished in the great fire of A.D. 80, in the reign of Titus.

[1] *Monastero* in Italy means a house for women, and *convento* a house for men

[2] The ancient Church of St. Cyriacus stood on the Alta Semita. The site is covered by the modern Ministero delle Finanze.

[3] Wiseman, *Fabiola,* Part ii. chap. i.

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329.—S. MARIA IN VIA LATA—ST. PAUL'S PRISON.

This is one of the most attractive of the smaller churches of the city. The handsome façade was designed by Pietro da Cortona for Alexander VII, in 1662 ; the church itself was built at an unknown period on the ruins of the *Septa Julia*, and restored by Sergius I in the seventh century, and again by Innocent VIII in the fifteenth. The interior is rich and beautiful, with noble altars and with columns of Sicilian jasper. Alexander VII transferred to this church the Lenten Station of *S. Cyriacus* in Thermis.[1] Besides the head of **St. Cyriacus**, the church possesses the bodies of **SS. Largus, Smaragdus** and companions, martyrs, and many other precious relics. Pius IX was at one time a Canon of this church, and a bust to his memory has been placed near the altar of the Blessed Sacrament at the end of the right aisle.

A Roman tradition, dating from the tenth century, points to the crypt of this church as the house where **St. Paul** lived a prisoner for two years. Marucchi thinks the tradition inadmissible, because it reaches no further back than the tenth century, and because it is not likely that a private house would have been built within the precincts of the *Septa Julia.* He conjectures that the place of custody was somewhere near the Prætorian camp. But if this crypt was the actual prison, as the tradition of a thousand years and more would have us believe, then it was here that the great Apostle converted Onesimus ; here that he received the alms of the Philippians brought by Epaphroditus ; here that he wrote several of his Epistles ; here that he preached the Cross of Christ with such startling eloquence that many of Rome's noblest citizens came to listen to him. His words, powerful in themselves, were rendered still more impressive by the sight of the iron chains that fettered his venerable form, and the presence of the rough military guard, who never left his side.

Recent excavations in this crypt have brought to light some remarkable ancient frescoes of religious subjects.

330.—S. MARCELLO AL CORSO.

This venerable sanctuary, one of the oldest *tituli* (parishes) of the city, is said to date its origin from the year 308, when Pope **St. Marcellus** here opened an oratory in the house of a devout lady, *Lucina*, widow of Pinianus. Tradition has it that

[1] During the building of the new Ministero delle Finanze, some remains of this martyr's ancient church were found.

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the tyrant Maxentius (afterwards defeated by Constantine in 312) desecrated this sacred spot, ordering the horses of the public carriers (*catabulenses*)[1] to be stabled here, and condemning Marcellus to the degrading duties of stable work. The venerable Pontiff, "wretchedly clad and wearing a hair-shirt, worked in the vile service of the animals" (St. Damasus). His austerities and the brutal treatment he suffered soon exhausted his strength; he sank under his hardships and privations in the year 310, and was buried in the cemetery of St. Priscilla.

The oratory was enlarged into a church in the fifth century, and thither, four centuries later, St. Marcellus' remains were translated together with those of Pope Vigilius. His body still lies under the high altar.

The church was rebuilt by Adrian I (772—795) and presented by Gregory XI. to the Order of the Servites in 1375.[2] In 1519 the building was destroyed by fire; the present edifice, which retains nothing of the ancient one, dates only from the seventeenth century. The façade, by Carlo Fontana, is of the barocco style. The interior consists of a broad nave with side chapels, the nave terminating in an apse.

In the third chapel on the right is the tomb of the English Cardinal **Thomas Weld,** who died in 1837. In the fourth chapel on the same side is a miraculous **Crucifix** that was found uninjured amid the burning ashes after the fire of 1519. This chapel is adorned with frescoes by Del Vaga and Da Volterra, and contains the tomb of Cardinal **Gonsalvi,** the illustrious Secretary of State under Pius VII. A monument to this Cardinal by Thorvaldsen has been placed in the Pantheon.

In the third chapel on the opposite side is a picture of Our Lady of Dolours, greatly venerated. Numerous *ex-votos* attest the graces and miraculous favours obtained.

The monastery of the Religious was declared State property after 1870, and is now used as a central police court.

331.—THE NORTH AMERICAN COLLEGE—AMERICA'S HOLY ONES.

In the first side street on our right, after leaving S. Marcello (the Via dell' Umiltà), stands the **North American College,** founded by Pope Pius IX in 1859. The extensive buildings had

[1] *Catabulum* was an office for parcel post.

[2] The Order of the Servites, or Servants of Mary, was founded at Florence by seven Saints about the year 1223. From its very birth it has never ceased to promote everywhere devotion to the Dolours of our Lady.

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been occupied for over a century by the Visitation nuns, who migrated to the Palatine about 1850 in search of greater retirement. The church is small but beautiful, with richly-carved marble altars and a beautiful painting of the Madonna over the high altar. In the domestic chapel the oak choir-stalls of the former inmates are still used by the students. There are two courtyards, one of which has a pleasant garden with waving palms and numerous orange-trees, imparting freshness and beauty to the interior. The students, about a hundred in number, attend the lectures at the Propaganda. Many distinguished American Prelates have been Superiors or *alumni* of this College.

It will interest American pilgrims to know that the Cause for beatification has been, or is about to be introduced of the following servants of God, who crowned a life of heroic virtue by a holy death (some by martyrdom) in North America.

1. Venerable John Nepomucene Neumann, C.SS.R., Bishop of Philadelphia, d. 1860.
2. Rev. Father de Andreis, Vicar-General of St. Louis, d. 1820.
3. Rev. Father Solon, of New Orleans, d. 1885.
4. Rev. Father Seelos, of Pittsburg, d. 1867.
5. The Right Rev. Bishop Baraga, Apostle of the Chippewa Indians.
6. Father Isaac Jogues, S.J., m. 1646.
7. René Goupil, d. 1642.
8. Catherine Tegakwita, d. 1680.
9. Madame Duchesne, of the Religieuses du Sacré Cœur.
10. Father Gabriel Lallemand, S.J.
11. Father John Brebœuf, S.J.
12. Father Anthony Daniel, S.J.

} Martyred in Canada in 1649.

Again following the Corso in the direction of the Piazza Colonna we reach the Palazzo Sciarra (on the right) and the new "Modern Hotel." The street opposite the hotel, Via di Pietra, leads to the Piazza di Pietra, where are the ruins of the **Temple of Neptune.** This temple, built in 26 B.C., was one of the most splendid monuments of ancient Rome. It was surrounded by a colonnade, known as *Porticus Argonautarum*, from the paintings of naval subjects on its walls, and by halls of various kinds, and comprised a square 108 metres long by 98 metres wide.[1] On the fourth column, counting from left to right, a crucifix may be seen, probably sculptured in mediæval times. It is about fourteen feet from the ground.

Returning to the Corso, it is worth while turning aside once

[1] See Lanciani, *Ruins of Ancient Rome*, p. 489.

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more up the Via delle Muratte (on the left of the "Modern Hotel") to see the wonderful **Fontana di Trevi**, erected by Clement XII, in 1735.

The water, Acqua Vergine, is the best in Rome, and is conveyed from a source far beyond the walls, by subterranean aqueducts fourteen miles in length.

The design of the fountain is original and striking. Amid a mass of rocks Neptune is seen on a shell chariot, drawn by sea-horses guided by Tritons. Over the central rock the water falls in a broad cascade, and is received in a huge marble basin, while numerous rills and jets escape from crevices on all sides.

In the Piazza di Trevi, opposite the fountain, is the Church of **SS. Vincenzo ed Anastasio**, with a handsome façade, erected by Cardinal Mazarin in 1600. In a vault below the nave are preserved urns containing the viscera of the Popes who died in the Quirinal.

To the left of the fountain is the Church of **S. Maria in Trevia** (in Trivio), erected by Cardinal Mazarin on the site of an older church built by Belisarius. In this church is the shrine of **Blessed Gaspare del Buffalo** (d. 1837), founder of the Buffalini, or Congregation of Priests of the Most Precious Blood.

The Via dei Crociferi (to the left of the piazza in front of this church), will lead us to the Piazza Colonna. In No. 20, Via dei Crociferi, is a room filled with objects of various kinds that belonged to **St. Benedict Joseph Labre.** Pilgrims are easily admitted. The Saint is said to have received hospitality here.

332.—PIAZZA COLONNA.

This large square, a pleasing break in the narrow Corso, has on its north side the Palazzo Chigi, on its south the Palazzo Ferrajuoli, on the west a large building (the former Post Office), with a portico of Ionic columns from *Veii*, and on the east a waste space, where formerly stood the Palazzo Piombini.

The *column of Marcus Aurelius* has been described above.[1] To the left of the column is a small church, dedicated to Our Lady of Mercy (*Madonna della Pietà*), interesting because of the frequent visits of Venerable **Anna Maria Taigi**, who here spent long hours in prayer and bedewed the pavement with her tears. The street beyond it leads to **S. Maria in Aquiro**, an ancient church, said to date from the year 400, but rebuilt in 1590. Attached to this church is an orphanage for boys, one of St. Ignatius' foundations. Till 1870 these orphans were an

[1] See No. 39.

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Fontana di Trevi. (Chap. XVI, No. 331.)

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Anderson.

Piazza Colonna. (Chap. XVI, No. 332.)

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attractive sight in the streets of Rome, being dressed in white cassocks and sopranas, with white clerical hats. They are now under the care of the Somaschi Religious, wear secular dress, and are obliged to attend the Government schools.

At the north-east corner of the square, where it is entered from the Via Tritone, stands the Church of **S. Maria in Via,** built in 1253 to receive a picture of our Lady that was found floating on the surface of a well in the courtyard of Cardinal Capocci's house. The well and picture may still be seen in the first chapel on the right. Popular tradition affirms that one of the stones at the head of this well was brought from the Well of Samaria. Leo X presented the church to the Servites, who rebuilt it on a larger scale. Venerable **Cardinal Bellarmine** took from it his title in the Sacred College, and frequently came here to preach.[1]

Close to S. Maria in Via is the little Church of **S. Claudio,** where the Blessed Sacrament is perpetually exposed for adoration.

333.—S. SILVESTRO IN CAPITE.

(Church of the English-speaking Catholics.)

Still following the Corso and turning up the second side street on our right,[2] after leaving Piazza Colonna, we may visit the venerable Church of **S. Silvestro in Capite,** erected, together with a monastery for Basilian monks, by Paul I (757—767), on the site of his own house. Hence it is referred to in ancient documents as *Kata Pauli.* The original atrium or entrance court is still preserved, but the church has been several times altered and rebuilt. In the portico will be noticed some ancient inscriptions referring to the relics of Saints deposited in the church. The interior has a rich and devotional appearance. The chief relics are the head of **St. Sylvester,** Pope, the bodies of Popes **SS. Dionysius, Zephyrinus,** and of **St. Tarcisius,** the boy martyr of the Blessed Sacrament. Important relics of the latter Saint are in the Church of S. Domenico, in Naples.

The **head of St. John Baptist,** preserved here since the thirteenth century, was removed to the Vatican in 1870, together with the famous portrait of our Lord, said to have belonged to Abgar, King of Edessa.[3] The head of St. John, one of Rome's greatest relics, has recently been restored to this church.

[1] See *The Month,* 1874 (vol. ii.), p. 395.

[2] Via delle Convertite.

[3] Eusebius speaks of Abgar's letter to our Lord, but says nothing of the portrait.

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A tragic event occurred here in the year 799. During a public procession from the Lateran to S. Lorenzo in Lucina, **Pope St. Leo III** was attacked by a hostile faction led by Paschal, the master of the palace, and Campulus, the treasurer, both relatives of the preceding Pope, Adrian I. Assisted by Marius di Nepe and a gang of other desperate ruffians, they cast the Pope on the ground, stripped off his sacred vestments, beat him with stones, dragged him into the Church of S. Silvestro, and there tore out his eyes and tongue. A monk named Equumenus, at their bidding, took him that night to the monastery of St. Erasmus. This barbarous deed has been mentioned above, where it was stated that the Pope was miraculously cured at St. Erasmus' monastery near S. Stefano Rotondo.[1]

The Basilian monks established here by Paul I were succeeded some centuries later by Benedictines; and in 1277 the monastic buildings were given to the Poor Clares, who remained till 1849, when they were driven out with great brutality by the apostate priest Gavazzi and others to make room for Garibaldi and 1,300 of his red-shirted followers.[2] The nuns were again ejected in 1871, when part of the convent was converted into a post and telegraph office, and another part into the office of public works. The survivors of the community reside in the Benedictine Convent of St. Cecilia.

The church, a favourite one with English visitors, is served by the Pallotine Fathers. The richly-carved pulpit should be noticed.[3]

Excavations made near this church since 1873, brought to light the ruins of an ancient *Mitræum*, or assembly-room for the cult of *Mithra*. This religion, imported from Persia, was a travesty of Christianity and of the Church's sacraments, mixed up with dangerous, cruel, and superstitious rites. Julian the Apostate was a devotee of Mithra, besides being a fanatical pagan.

334.—S. LORENZO IN LUCINA.

(*Piazza off the Corso.*)

The church is of very ancient origin, and is thought to have been originally the house of a Christian lady named *Lucina*, and to have been converted by her into an oratory. Sixtus III

[1] See No. 63. Cf. Anastasius Bibliothecarius, *Liber Pontificalis*, nn. 369, 370.

[2] Boero, S.J., *La Revoluzione Romana al Giudizio degli Imparziali*, pp. 272, seq.

[3] It was presented to this church in the year of Jubilee, 1900, by an English lady.

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enlarged the edifice into a church about the year 435, but before that it was a sanctuary of some importance, for Pope St. Damasus was elected here in 366.[1] It is mentioned in the Council of Symmachus, A.D. 499, and had a Lenten Station attached to it in the sixth century. Rebuilt in the twelfth century, it was seized by the anti-Pope Anacletus II[2] in 1130, who consecrated it and enriched it with many relics (see inscription in the portico). Celestine III reconsecrated it in 1196, and added to its treasury of relics. Sixtus V gave it to the Minorites of *St. Francis Carraciolo*, who rebuilt it in 1650, leaving nothing of the ancient edifice but the porch and belfry; on which occasion an ancient picture of our Lady was discovered and placed over the high altar; also a disused well was found in the nave, where the bodies of several martyrs had been hidden.

The chief relics of the church are (*a*) the bodies of SS. Pontianus, Eusebius, Vincentius, Pellegrinus, martyrs, placed under the high altar by Paschal II in 1112; (*b*) a part of the **gridiron** on which **St. Laurence** suffered: also the chain with which he was bound; (*c*) the bodies of St. Felicola and **St. Francis Carraciolo** (d. 1608), and the head of St. Alexander.

Over the high altar is a painting of the Crucifixion, **Guido Reni's** masterpiece.

Near the second chapel, on the right, is the tomb of Nicolas Poussin (d. 1665), with a monument erected by Chateaubriand.

In early mediæval times an annual procession on St. Mark's day started from S. Lorenzo in Lucina, followed the Via Flaminia as far as the Catacombs of St. Valentine (about a mile outside Porta del Popolo), there assisted at a service in the underground basilica, then crossing Ponte Milvio, made its way by the road at the foot of Monte Mario to St. Peter's.

The Horologium or Solarium of Augustus.—The obelisk at present in Piazza Montecitorio was discovered in the time of Julius II (1503—1513) near S. Lorenzo in Lucina. It served as a needle to a great sun-dial, the lines of which were traced on a pavement of white marble with rules of gilt metal.

The Corso between Piazza S. Lorenzo and Via della Vite was formerly spanned by the triumphal *arch of Marcus Aurelius*, which was ornamented with columns of *verde antico* and bas-reliefs. As it was an obstacle to the traffic in so narrow a

[1] His opponent, Ursinus, was elected anti-Pope in S. Maria in Trastevere.

[2] This anti-Pope (Pietro Pierleone) drove Pope Innocent II out of Rome and proceeded to perform many sacrilegious acts, among them the consecration of this church in 1130. The second Council of the Lateran (1139) excommunicated him and annulled all his acts.

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street, Alexander VII ordered its demolition. The columns were transferred to the Corsini chapel in the Lateran, and the bas-reliefs are preserved in the palace of the Conservatori on the Capitol.

The Ara Pacis Augustæ.—The site and foundations of this interesting monument have been recently discovered near the Palazzo Fiano at the back of S. Lorenzo in Lucina. Lanciani says it was one of the most exquisite productions of the golden age; it has a special interest, too, as commemorating the cessation of war and the universal peace at the time of our Saviour's birth. It was erected by the Senate in 13 B.C., as an altar to Peace, after Augustus' return from the Germanic and Gaulish campaigns. A writer in the *Tablet*[1] says: "It now seems as if the Ara Pacis, which has not only been buried for centuries, but ransacked and dismembered by mediæval admirers of ancient marbles, may yet rise again on its old site and in almost its original perfection. The excavations have brought to light a large number of fragments; others preserved at the Vatican and in Florence have been promised; and it is hoped that the French Government will give up the important reliefs carried off by Napoleon I, which have decorated the Louvre for the last century."

335.—S. CARLO AL CORSO.

(*The National Church of the Lombards.*)

An ancient church of S. Nicolà del Tufo, which formerly stood in this part of the Corso, was given to the Lombards by Sixtus IV in 1471. In the sixteenth century it was restored and adorned with frescoes by Del Vaga and Taddeo Zuccaro. About the year 1612 it was demolished to make room for the present edifice, designed by Lunghi and completed by Pietro da Cortona. The heavy front, disfigured by the enormous size of its columns, was designed by the Capuchin Mario da Canepina.

The interior is rich, vast, and imposing. Over the high altar is one of *Carlo Maratta's* finest works, "Our Lady presenting St. Charles Borromeo to her Divine Son."

Among the greater relics are the **heart of St. Charles Borromeo**, enshrined in a golden reliquary, his pectoral cross, and some linen marked with his blood. The first-mentioned relic was presented to the church by Cardinal Frederick Borromeo, the Saint's nephew, and was received in Rome with a remarkable outburst of religious enthusiasm.

[1] October 31, 1903.

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St. Charles and England.—It is stated in the Life of St. Charles Borromeo that he always received with the greatest kindness those who were exiled from England on account of their faith. His vicar-general in the year 1563 was **Thomas Goldwell**, the Bishop of St. Asaph; and another of his vicars was Owen Lewis, who remained in his household up to the time of the Saint's death, at which he was present.

In 1580 the Saint received into his house in Milan Father **Robert Parsons**, **Blessed Edmund Campion, S.J.**, and others who were on their way to England. The party were twelve in number, consisting of the two Jesuits just mentioned and Ralph Emerson, a lay-brother; three priests of the English College, viz., **Blessed Ralph Sherwin**, **Blessed Luke Kirby**, martyrs, and Edward Rishton; two laymen, Thomas Briscoe and John Pascal; also four priests from the old Saxon hospital.[1] St. Charles detained them at his residence for a week, conversing with them about the affairs of England, the fervour of the Catholics there, the persecutions they were suffering, &c., and he animated them with words of burning zeal to courage and constancy in their perilous undertaking. He felt a special attraction and admiration for Blessed Edmund Campion, both for his spirit and the sweetness which was so peculiar to him, and for his eloquence; and he would not suffer a day to pass during their stay without hearing him preach or converse on some spiritual subject.

336.—S. GIACOMO IN AUGUSTA.[2]

(*Hospital of St. James for Incurables.*)

In the thirteenth century a small church known as *S. Maria in Augusta* stood in this part of the Corso. Cardinals Giacomo Colonna and Pietro Colonna restored it in 1339, and founded the present immense hospital adjoining it, which extends from the Corso to the Via Ripetta. Patients suffering from loathsome and incurable diseases were to be received here gratuitously and nursed with true Christian charity. Thenceforth the church was known as *S. Giacomo.*

In 1451 the hospital was entrusted to the Confraternity of S. Maria del Popolo by Nicholas V. In 1843 it was placed under the care of the Religious of St. John of God, known as *Fate bene fratelli.*

[1] Foley, *Records of English Province S.J.*, Series v. p. 18.

[2] *In Augusta, i.e.*, near the *Mausoleum of Augustus*, which is seen from the Via dei Pontefici, close by. See No. 363.

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St. Philip Neri frequently came to visit the sick in this home of charity, and by word and example encouraged his disciples, many of them nobly born, to conquer natural repugnance in presence of the more loathsome forms of disease, and to assist the sick, dressing their wounds, making their beds, cleaning their rooms, and soothing their pains with kind and charitable words. Father Tarugi, having come one morning to confession to him at S. Girolamo della Carità, Philip said to him: "What news is there of such a person?" naming a woman in this hospital. "Go and see her at once, and afterwards come to confession." Tarugi went and found the woman expiring; he had arrived just in time to help her in her agony.

St. Camillus de Lellis was at one time the procurator or manager (*economo*) of this hospital, and his signature may be seen in the registers.[1]

337.—GESÙ E MARIA—CHURCH OF THE REFORMED AUSTIN FRIARS.[2]

A church dedicated to St. Anthony the Abbot, which stood on this site, was given to the discalced hermits of St. Augustine in the sixteenth century, who, with the Pope's leave, bought the adjoining property from the Orsini family in 1615. The present church was built by them in 1640. The interior is rich in marbles, bronzes, and gilt stucco work. The high altar has a good painting by Brandi of the Coronation of our Lady. In the sacristy is Lanfranco's painting of the Immaculate Conception.

Cardinal Wiseman's name is associated with this church. Here, when a young priest at the English College, he preached a course of English sermons at the express wish of Leo XII. The Pope took special interest in these services for the English residents in Rome, and sent a detachment of the Papal choir to render them more attractive.

Father Boero, S.J., in the work quoted above,[3] tells us that in the revolution of 1849, an infidel mob tore the confessionals from this church, also from S. Giacomo in Augusta and S. Maria del Popolo, dragged them to the Piazza del Popolo, and there set fire to them, uttering foul and blasphemous insults against the Sacrament of Reconciliation.

[1] Cardinal Morichini, *Istituti di Carità*, c. iv.

[2] On the Religious Order of the Hermits of St. Augustine, the Austin Friars and the Canons of St. Austin, see Alban Butler, *Lives of the Saints*, August 28, in the note.

[3] See No. 333.

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338.—PIAZZA DEL POPOLO.

The twin octagonal churches that stand sentinel-like at this end of the Corso. are dedicated, the one to **Our Lady of Miracles**, the other to **Our Lady of Monte Santo.**[1] They were built, it is said, to replace two chapels which once stood at the head of the bridge of S. Angelo, and which were demolished because, in the sack of Rome by Charles V's Lutheran soldiers, A.D. 1527, they had been used as outworks in besieging the castle. Alexander VII began the twin churches, but died leaving the work unfinished. "A folk-story tells how a poor old woman, who lived near by, saved what she could for many years, and, dying, left 150 scudi to help the completion of the buildings. Cardinal Gastaldi fulfilled the old woman's pious request."[2] **St. Camillus de Lellis,** after his ordination, had charge for awhile of the Church of S. Maria dei Miracoli.

The handsome square, **Piazza del Popolo,** is adorned with an obelisk rising from a base on which are four water-spouting lionesses. This obelisk was originally brought by Augustus from Heliopolis, and erected in honour of Apollo in the Circus Maximus between the Palatine and Aventine. "This flame-shaped column was a symbol of the sun, and originally bore a blazing orb upon its summit."[3] Sixtus V removed it to its present site in 1589.

The Porta del Popolo (Porta Flaminia) is interesting as being the gate by which so many Saints (SS. Ignatius, Francis Xavier, Stanislaus, &c.) first entered Rome. From the Flaminian Gate **Cardinal Wiseman** addressed his celebrated letter on October 7, 1850, announcing the re-establishment of the Hierarchy in England, and his own appointment as Archbishop of Westminster.[4] Through this gate, April 18, 1580, passed Father Robert Parsons, **Blessed Edmund Campion, S.J., Blessed Ralph Sherwin** and others, sent by Gregory XIII to face persecution and death on the English Mission.[5] Their brethren in Rome accompanied them as far as Ponte Molle, and there bade them an affectionate farewell.

Just outside the gate is the entrance to the **Villa Borghese,** opened as a public park in 1904, and since known as *Villa*

[1] *Monte Santo* was the name of a convent in Sicily whence the Carmelite Fathers, who serve the church, first came.
[2] Marion Crawford, *Ave Roma Immortalis*, i. p. 259.
[3] Merivale, *History of the Romans.*
[4] W. Ward, *Life of Cardinal Wiseman*, vol. i. p. 541.
[5] Foley, *Records of the English Province S.J.*, Series v. p. 18.

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Umberto. The scenery is beautiful and varied, with groves of venerable ilexes, avenues of cypress, shady wood paths, flowery lawns, numerous fountains, with here and there moss-covered artificial ruins.

339.—CATACOMB OF ST. VALENTINE.

About a mile from the Porta del Popolo, along the Via Flaminia, is the **Catacomb of St. Valentine,** a martyr of the third century, where there is an underground basilica erected by Pope St. Julius I in the fourth century, and restored by Honorius I in the seventh. It was once a great place of pilgrimage, but in the thirteenth century, when St. Valentine's body was translated to S. Prassede, the pilgrimages were discontinued.

The catacomb is most interesting on account of the *ancient painting of the Crucifixion* which it contains, the only one which has been found in the catacombs. Our Lord is represented on the Cross, clothed in a tunic which allows only His head, arms, and feet to appear. Our Lady and St. John stand on either side under the arms of the Cross. The Friars, who held possession of the catacomb during the middle ages, used it as a wine-cellar, and injured some of the frescoes in their efforts to make room for their large barrels. The pictures are Byzantine, and date back to the seventh century, probably to the reign of Pope Honorius I.

Villa Papa Giulio.—About half a mile from the Porta del Popolo will be noticed on the right of the road the *Casino Papa Giulio*, a quaint-looking building with heavy cornices and a sculptured fountain. Behind it is the *Villa Papa Giulio*, with noble courts, richly-decorated halls, and delightful gardens. It was built by Julius II, who used to come hither with the Cardinals from the Vatican by water in a richly-decorated barge. The Villa is now occupied by a museum of Etruscan antiquities. There is a tradition that **St. Charles Borromeo** came here occasionally with his uncle, Pope Pius IV. *Cardinal Radzivil* of Cracow (d. 1600) and his brother Stanislaus, Duke of Lithuania, on occasion of their visit to Rome about 1590, retired to this Casino Giulio to make the Spiritual Exercises under the direction of Father Achilles Gagliardi, S.J. The Cardinal lies buried, at his own desire, at the foot of St. Francis Xavier's altar in the Gesù.

On the way to Ponte Molle is a *chapel of St. Andrew*, built, it is said, by Cardinal del Monte (afterwards Julius III) in thanksgiving for his escape on St. Andrew's day, 1527, from the hands of the Lutheran soldiers, who intended to hang him

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with several of the Roman nobility in the Campo de' Fiori. The story goes that Cardinal Pompeo Colonna sent a plentiful supply of strong wine to the guards, and thus facilitated the prisoners' escape.

339 B.— NERO'S TOMB.

Marion Crawford[1] has the following passage on Nero's tomb, which stood near the present site of the Church of S. Maria del Popolo: "The last descendant of Julia, the last monster of the Julian race, Nero, was buried at the foot of the Pincio. Alive, he was condemned by the Senate to be beaten to death in the Comitium; dead by his own hand, he received imperial honours, and his ashes rested for a thousand years where they had been laid by his two old nurses, . . . and during ten centuries the people believed that his terrible ghost haunted the hill, attended and served by thousands of demon-crows, that rested in the branches of the trees above his tomb, and flew forth to do evil at his bidding. At length Pope Paschal II cut down with his own hands the walnut-trees which crowned the summit, and commanded that the mausoleum should be destroyed and the ashes of Nero scattered to the winds, that he might build a church on the spot and dedicate it to S. Maria."

340.—S. MARIA DEL POPOLO.

The church was first built by Paschal II in 1099 on the occasion just described; then restored and enlarged with the contributions of the Roman people in 1227 (hence the name *Del Popolo*); and finally re-erected by Sixtus IV, in 1477, from the designs of Baccio Pintelli. The interior is rich in works of art. In the first and third chapels on the right are paintings by **Pinturicchio**, in the second chapel by **Carlo Maratta**, and in the second chapel on the opposite side, mosaics designed by **Raphael.**[2] The high altar has a *miraculous picture of our Lady* transferred from the chapel of our Saviour in the Lateran by Gregory IX (1227—1241), to which was ascribed the cessation of the plague in 1578. The ceiling of the tribune behind the high altar was decorated by Pinturicchio. There are several remarkable tombs of the early renaissance in the church, and some interesting monuments in the sacristy which should be seen.

Among the religious treasures are the bodies of SS. Faustina

[1] *Ave Roma Immortalis*, vol. i. p. 258.
[2] This chapel is entirely the work of Raphael.

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and Priscus, martyrs, under the high altar, and a **miraculous crucifix** that is said to have spoken to St. Philip Neri. It is in the fourth chapel on the left side.

Religious Memories of S. Maria del Popolo.—Pius II walked barefoot from the Vatican to this church, accompanied by all the Cardinals, to implore our Lady's protection in the war against the Turks. At the Porta del Popolo, on April 12, 1462, the same Pope, shedding tears of joy, received from the hands of Cardinal Bessarion the **head of St. Andrew** the Apostle, which had been brought from Constantinople. He placed the relic on the altar of S. Maria del Popolo, commanded several bishops to keep watch before it, and spent the night in the adjoining monastery. The next morning he carried it on foot from S. Maria to St. Peter's, amid extraordinary rejoicings of the people, followed by a procession of 30,000 persons.[1]

St. Francis Borgiâ, S.J., prayed with ecstatic devotion in front of this church on a memorable occasion, a little before his death.[2]

341.—MARTIN LUTHER—SACK OF ROME BY LUTHERANS.

Martin Luther, who came to Rome an Austin Friar in 1512, on some business connected with his monastery, stayed at the Augustinian Convent of S. Maria del Popolo. Some years later, just before his open rupture with the Church in 1520, he wrote to Pope Leo X in the following terms: "Therefore, most Holy Father, prostrate at the feet of your Holiness, I place myself at your disposal with all that I am and all that I have. Verily, kill, call, recall, approve, disapprove, as you please; in your voice I will acknowledge the voice of Christ, who presides and speaks in you." Soon after, on hearing his condemnation, he broke asunder all the ties that bound him to the See of Rome.[3]

Seven years later, *i.e.*, in 1527, Rome was invaded and plundered by the Lutherans. Pope Clement VII having shown that his sympathies were with France in its struggle against the Emperor Charles V, the German army of the latter, consisting chiefly of Lutheran soldiers commanded by the Constable Bourbon (who had deserted from the French King to the Emperor), marched on Rome and took the holy city by assault on May 6, 1527. Bourbon, after committing horrible excesses,

[1] De Bussierre, *Les sept Basiliques de Rome*, pp. 312, seq.

[2] A. M. Clarke, *Life of St. Francis Borgia*, p. 420.

[3] On the true character of this arch-reformer, see the work, *Martin Luther and the Protestant Reformation*, by Father Denifle, O.P.

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Piazza del Popolo. (Chap. XVI, No. 338.)

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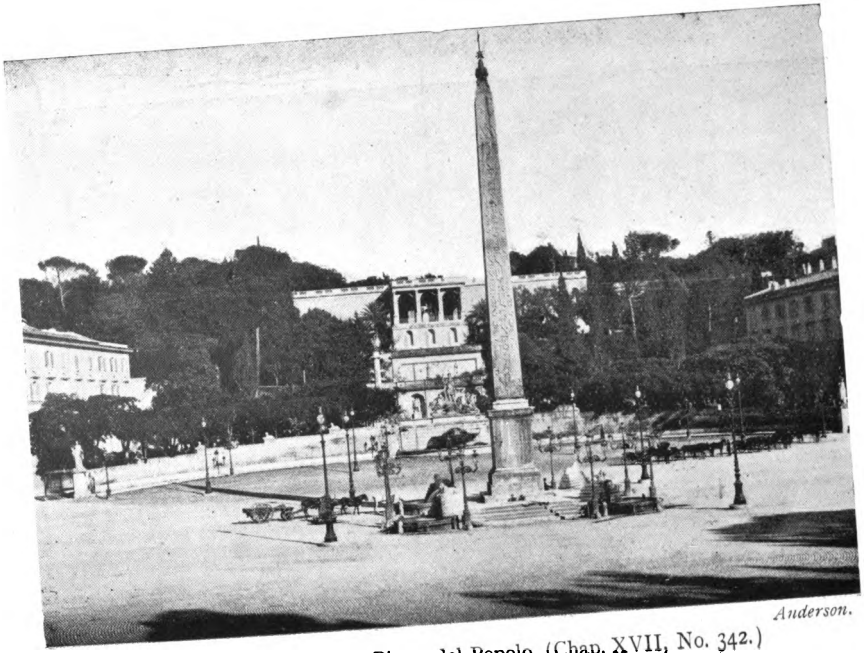

Anderson.

Pincian Hill seen from Piazza del Popolo. (Chap. XVII, No. 342.)

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was killed by a musket shot while scaling the wall. Philibert of Chalons, Prince of Orange, then took command of the army, and allowed his Lutheran soldiers to kill, plunder, and desecrate at their own wild will. The Pope, Cardinals, and nobility took refuge in the castle of S. Angelo. The German troops behaved more like demons than men, and were guilty of greater cruelties and excesses than had been committed by the Goths and Vandals a thousand years before. For two months the city was abandoned to these licentious and infuriated soldiers, who stole whatever was valuable and desecrated whatever was holy. S. Maria del Popolo was among the churches plundered, but it is said that the Duke of Alba succeeded in preventing them from entering the sanctuary.

342.—THE PINCIAN HILL—THE ACILII GLABRIONES.

The **Pincio**[1] is ascended from the Piazza del Popolo by a winding road lined with statues, trees, and flowering shrubs. The hill was known to the ancient Romans as *Collis Hortorum*, "Hill of Gardens,"[2] and many a noble palace graced its summit and slopes in the days of the Empire. At present it is a pleasant resort, with shady avenues, broad terraces, soft, grassy slopes, bright flower beds and numerous fountains splashing in marble basins. The walks are adorned with busts of celebrated Italians, a conspicuous place being given to the statue of *Padre Secchi*, the famous astronomer. From a parapet at the summit a splendid view of Rome is obtained. The city lies spread out before us, here and there a dome soaring high above the surrounding buildings, and the great dome of St. Peter's keeping guard over all. Right in front are the "Prati di Castello" (the classic "horti Neronis"), which have suffered more than any other district of the city by the building mania since 1870.

Of the historical memories of the Pincio it will be sufficient to mention one or two.

The northern part of the hill was occupied by the *Horti Aciliani*, *i.e.*, the palace and gardens of the **Acilii Glabriones**, one of the noblest families of ancient Rome. They claim special notice, as many members of this family were converted to Christianity in the first century. Their sepulchral crypt was

[1] The name is derived from a palace of the Pincii, situated here in the later period of the Empire.

[2] The principal gardens and palaces were Horti Acilii, Horti Pompeiani, Horti Lucullani.

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discovered in the catacomb of St. Priscilla, in 1888.[1] **Manius Acilius Glabrio**, who had been consul with Trajan, in A.D. 91, is thought to have been a Christian. He was accused of being *molitor rerum novarum, i.e.*, a promoter of novelty in religion (the two last words corresponding to *nova superstitio*, a term applied to Christianity by Tacitus and Suetonius), and condemned by the Emperor Domitian to wrestle with two bears in the amphitheatre of Albanum. (*Dion Cassius.*) Victorious over the savage beasts, he was exiled and probably died a martyr.

In the spring of 1813, excavations were made near and behind the apse of S. Maria del Popolo, and many apartments were discovered with frescoed walls, mosaic pavements, and marble incrustations. They must have belonged to the palace of the *Acilii*.

The Pincio was also the scene of the renewal of **Nero's great fire** in A.D. 64.[2] Half the city having been burnt down, the terrified populace, with no homes to shelter them, fled to the Campus Martius, where in temporary huts they lay huddled together maddened with terror and excitement. For six days the scourge had lasted, and ominous mutterings began to be heard among the crowd as to the real author of the disaster. Hardly had they begun to recover from their first paralysis of terror, when the fire broke out anew, this time on the **Pincio**, the waves of flame rushing down through Tigellinus' gardens, and enveloping the Viminal, Quirinal, and part of the Campus Martius. Frantic with terror, the people fled from the city and sought shelter among the tombs along the public roads, uttering curses on the Emperor.

343.—VILLA MEDICI—GALILEO DE' GALILEI.

A pleasant terrace leads from the Pincio to the **Villa Medici**, built for Cardinal Ricci da Montepulciano in 1540, but soon afterwards bought and enlarged by the Medici family. Here **St. Aloysius Gonzaga**, on the eve of his entrance into the Society of Jesus, paid a visit to Cardinal Alexander de' Medici (November 23, 1585). Since 1801, it has been used as an

[1] "The discovery of a beautiful hypogæum of the second century in the very heart of Priscilla's cemetery, containing the tombstone of *Manius Acilius Verus* and *Acilia Priscilla*, son and daughter of *Manius Acilius Glabrio*, consul A.D. 91, proves that the *noblest among the noble* had embraced our Faith from the first announcement of the Gospel in Rome." (Lanciani, *Ruins of Ancient Rome*, p. 423.)

[2] See No. 237.

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Academy for French Art students. The beautiful gardens are open on Wednesday and Saturday afternoons.

In 1633, **Galileo**, the great astronomer, was confined here by the Holy Office while his cause was pending. He himself admits that he was treated with every consideration in the palace of the Grand Duke (Medici), being required only to see none but the residents of the palace, and to repair to the Holy Office when required.

Of Galileo's case it is enough to state briefly, (1) That the decree of the Holy Office mentions neither Galileo, nor any of his works: he is comprehended only in the general condemnation.[1] (2) That as this condemnation emanated not from the Pope, but from the Congregation of the Inquisition, the doctrine of Papal Infallibility was in no sense compromised by it. (3) It is certain that the Pope did not condemn Galileo.[2]

Copernicus, a Prussian priest and astronomer (1473—1543), had already taught a century before Galileo that the sun was the *centrum mundi*, round which the earth and other planets revolve. He came to Rome in 1500, and obtained a professorship of mathematics.

344.—TRINITÀ DEI MONTI.

Leaving the Villa Medici, in front of which is a fountain shaded by ilexes, framing a distant view of St. Peter's, we reach **Trinità de' Monti**, a church and monastery erected by Charles VIII of France in 1495, at the request of **St. Francis de Paula**. The Saint's Religious, known as Minims, occupied this monastery until the French Revolution, when it was plundered and had to be abandoned. The *Dames du Sacrè Cœur* have been established here since 1827. The cloisters are very large and decorated with fresco portraits of French kings, and with scenes from French history.

The church has some good paintings, the chief being **Da Volterra's** "Descent from the Cross," a masterpiece, declared by Nicholas Poussin to be the third picture in the world. In a corridor of the convent is the well-known picture of **Mater Admirabilis**, painted by one of the novices in 1844.

Our Lady is portrayed as a young girl sitting in the Temple. Her distaff is in her hand, but she is deep in thought. A work-basket and book are at her feet, and a lily

[1] *The Month*, 1867, vol. ii. p. 352.

[2] See the *Dublin Review*, 1871. "Galileo and the Pontifical Congregation," by Ward.

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flowers at her side. There is something in the picture that lifts the heart above things earthly.

Father Thurston, S.J., quotes from a report of the Venetian Ambassador in Rome (written in 1575), some interesting particulars about Trinità de' Monti during the Jubilee of that year. "Whole populations from the villages, and even towns of the Pontifical States came to the holy city. Three and four thousand were seen travelling together. One hospital, that of the *Trinità de' Monti*, where poor pilgrims were harboured three days, lodged and fed 250,000 people with an admirable order, and without even wanting more than what money had been collected in alms for this purpose."[1]

345.—FORMER CHURCH OF ST. FELIX OF NOLA—PILGRIMS IN EARLY TIMES.

In the fifth and sixth centuries a Church of **St. Felix of Nola**, greatly frequented by pilgrims, stood on this part of the Pincio, though the exact site is unknown. In it **St. Gregory the Great** is said to have delivered a homily on the Saint's feast.[2] St. Felix was a priest at Nola in the persecution of Decius (250), and was scourged and tortured for the faith, but delivered by an angel from the dungeon in which he lay.[3] The early Christians had an extraordinary devotion to this Saint, and a constant stream of pilgrims visited his oratory on the Pincio. Pope **St. Damasus** made a pilgrimage from Rome to Nola to pray at the shrine where the Saint's body lay. **St. Paulinus**, a Roman senator in the fifth century, forty-six years after the death of St. Damasus, came from Spain to Nola, desirous of serving as porter in St. Felix's church. He speaks of the pilgrimages in his day, and testifies that crowds of devout persons came from Rome, from all parts of Italy, and from more distant countries, to visit the sepulchre of St. Felix on his festival: he adds that all brought some present or other to his church, such as wax candles to burn at his tomb, precious ointments, costly ornaments, &c.; but that for his part he brought the homage of his tongue and his heart. He describes at length the holy pictures of the history of the Old Testament, painted on the walls of the Church of St. Felix for the instruction and edification of pilgrims; "these pictures," he adds, "inflamed all who beheld them, and were as so many books to instruct the ignorant."[4]

[1] *The Holy Year of Jubilee*, p. 93. [2] Piazza, *Emerologio Sacro*, i. p. 63.
[3] Alban Butler, *Lives of the Saints*, January 14.
[4] S. Paulini, *Epist.* 28—36; *Carm.* 13, 18, 21, 22, 23, 29, &c.

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346.—FIRST HOME OF ST. IGNATIUS OF LOYOLA IN ROME—NEAR TRINITÀ DEI MONTI.

The Saint came to the Eternal City in October, 1537, with two of his companions, Blessed Peter Faber and Father James Lainez. In Lent, 1538, they were living in a small house on the Pincio, not far from the Church of Trinità de' Monti, the use of which had been given them out of charity by Quirino Garzonio, the proprietor. About Easter, 1538, they were joined by the other First Fathers of the Society, among them being **St. Francis Xavier.** The magnificent flight of stairs leading up from the Piazza di Spagna was not yet in existence. In its place a country road wound up the hillside, between vineyards and market gardens.

The house where the two Saints and the other Fathers lived was near this road, probably on the slope overlooking the present Piazza di Spagna. The house being too small for their number, they left it in the summer of 1538 for a more convenient one in the heart of the city. From the terrace of the Pincian Hill, **St. Ignatius** and **St. Francis** must often have looked down on the holy city, which lay spread out at their feet, with its countless churches, its noble palaces, its mediæval towers and historic monuments. Full in front was St. Peter's, then being rebuilt, and a little to the right the castle of S. Angelo, with the Archangel on its summit. Beyond the city wall lay the mysterious Campagna, stretching away into the hazy distance. The sight is impressive to any visitor: what emotions it must have awakened in two such Saints, who saw it bathed in that supernatural glory which St. Leo the Great and St. John Chrysostom say is imparted to it by the blood of countless martyrs.

347.—HOUSE OF ST. CAJETAN ON THE PINCIO.

In 1525 **St. Cajetan** and his companions, the first members of the Order of Theatines, lived in a house in the city, which belonged to Boniface de Colle; but their number increasing, they took a larger house on the Pincio. During their residence here occurred the terrible *sack of Rome* by the Lutherans, mentioned above.[1] The house of the Theatines was rifled and almost demolished. One of the German soldiers who had known St. Cajetan at Vicenza before the latter had renounced the world, falsely supposing him to be still rich, reported to his

[1] See No. 341.

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officer that the Saint had probably some concealed treasure worth the having. Whereupon Cajetan was barbarously scourged and tortured to extort from him the money which he no longer possessed. Being at length discharged, though in a weak and maimed condition, he and his companions left Rome with nothing but their Breviaries under their arms, and with clothes barely sufficient to cover them.

Piazza di Trinità dei Monti.—The Obelisk in front of the church once adorned Sallust's gardens.[1] Pius VI had it removed from the square of St. John Lateran, where it lay neglected, and erected it in its present commanding position.

The house adjoining the church was the residence of *Nicholas Poussin:* that at the angle of the two streets, Sistina and Gregoriana, was once inhabited by *Claude Lorraine.* The house, No. 64, Via Sistina, was for a time the palace of *Maria Casimira*, Queen of Poland, and was also for a period the residence of the *Zuccari* family. The Via Sistina, opened by Sixtus V, leads to the Piazza Barberini, Via Quattro Fontane, and to S. Maria Maggiore. In this street are the *Bohemian College*, and the new church and convent of a community of Canadian nuns.

[1] See No. 355.

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Trinità de' Monti. (Chap. XVII, No. 344.)

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Piazza di Spagna. Propaganda College. (Chap. XVII, No. 349.)

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CHAPTER XVII.

From the Piazza di Spagna to Porta Salaria and the Cemetery of Priscilla.

348.—Piazza di Spagna—Church of St. George.

The **Piazza di Spagna,** the centre of the English quarter in Rome, lies at the foot of the Pincio, and takes its name from the palace of the Spanish Ambassador. Opposite this palace is a large column on which stands a beautiful bronze statue of our Lady, erected by Pius IX to commemorate the definition of the dogma of the Immaculate Conception in 1854. On the octagonal base are four figures of Moses, David, Isaias, and Ezechiel.

The strange boat-shaped fountain (*Barcaccia*) at the foot of the broad steps,[1] was designed by Bernini, and is said to be a memorial of a great flood occasioned by an overflow of the Tiber. The view of the Trinità dei Monti from the foot of the steps is very picturesque, the foreground being usually bright with colour from the masses of flowers displayed for sale. Opposite the steps is the *Via de' Condotti*[2] with its numerous shops of jewelry, mosaics, antiquities, and photographs.

On the far side of the Hôtel di Londra is the Via S. Sebastiano, where a small church dedicated to **St. George and the English Martyrs** was opened in 1886. It belongs to the *Poor Servants of the Mother of God*, a well-known community of English nuns. At one of the side-altars is a replica of the famous fresco of our Lady and Child which was found in the Catacombs of St. Priscilla, and is said to be the most ancient picture of our Lady hitherto discovered.[3] The copy is honoured in this church under the title of *Regina Prophetarum*, and a special feast of Our Lady Queen of Prophets, has been

[1] The cost of this noble stair, constructed in the seventeenth century, was defrayed by a legacy of Etienne Gueffier, formerly Secretary of the French Embassy at Rome.

[2] So called because the aqueducts of Acqua Vergine pass under it.

[3] See No. 357.

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accorded to the Sisters by the Holy Father. The high altar formerly belonged to the demolished Church of St. Teresa in the Via Venti Settembre.

The Greek College (Via Babuino).—At the north-west end of the Piazza di Spagna is the entrance of the *Via Babuino*, a street leading to the Piazza del Popolo. **The Greek College**, which stands in this street, was built by Gregory XIII in 1577, and was placed under the care of the Dominican Fathers. In 1622 the Jesuits succeeded the Dominicans, and they in turn, in 1897, resigned their charge to the sons of St. Benedict. Adjoining the college is the Church of *S. Atanasio*, where Mass is said according to the Greek rite.

In the college chapel is a painting of **St. Francis Xavier**, said to be miraculous. An inscription at the back states that the eyes were seen to move some time before the suppression of the Society.

St. John Berchmans, seven days before his death (August 6, 1621), though unwell at the time, was sent by his Superior, who did not know of his illness, to take part in a philosophical defension held in this college, then under the charge of the Dominican Fathers. His learning and modesty won him such regard that, for the mere pleasure of listening to him, he was allowed to continue his discourse for a whole hour. On his return home he had a sharp attack of fever, which ended fatally on August 13.

349.—COLLEGE OF PROPAGANDA.

This institution, the headquarters of missionary work throughout the world, was begun in 1622 by Gregory XV, and fully established by Urban VIII. It is under the direction of a Cardinal Prefect and a committee of Cardinals. Youths of all countries are here trained for the work of the Apostleship. Among them are many from England, Ireland, and the colonies. The first professors were Theatines, and for a short period (from 1836 to 1849), the college was under the care of the Society of Jesus. Several of its *alumni* have crowned their life of heroic labour by a martyr's death.[1]

In 1657, Venerable **Oliver Plunket**, the martyr Archbishop of Armagh, was appointed Professor in this college, where for twelve years he continued to lecture on Dogmatic and Moral Theology, acting at the same time as Consultor of the Index. During this period he formed the acquaintance of Monsignor

[1] Mgr. Dupanloup on the Propaganda. See *The Month*, December, 1874, p. 468.

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Odescalchi, who, in 1676, was raised to the Papal Chair, assuming the name of Innocent XI, and of Father Pallavicino, S.J., the great historian of the Council of Trent, who was afterwards promoted to the Cardinalate.[1]

St. Francis Borgia and the Propaganda.—Though this Congregation was instituted by Gregory XV in the Constitution *Inscrutabile*, June 22, 1622, its origin must be traced back to an earlier date: and it is interesting to note that the original idea of this great work is due, under God, to **St. Francis Borgia, S.J.**, as we learn from Father Polanco's words: "On the 20th of May (1568), our Father-General (*i.e.*, St. Francis Borgia), accompanied by D. Alvaro de Castro, the Portuguese Legate, and myself, called upon the Pontiff (Gregory XIII) and prevailed upon him to institute a Congregation of Cardinals, whose duty it would be to look to the conversion of infidels. He was pleased with the Cardinals we proposed—Amulio, Serletto, and Carafa—and he himself added a fourth, Cribello; he also signified his intention of forming this Congregation by a *motu proprio*, and said that he would publish it in a Consistory."[2]

350.—S. ANDREA DELLE FRATTE.

(*The National Church of the Scots before the Reformation.*)

The street on the right side of the Propaganda leads to the Church of **S. Andrea delle Fratte**, founded at some remote period, when this part of Rome was covered with gardens and vineyards, as the appellation *Fratte* (Fences) would seem to imply, and rebuilt in the seventeenth century.

The church has memories that link it with the Catholicism of the North. This was the *Scotch Church of mediæval Rome*, and continued such till the Reformation. Adjoining it was a hospice for Scotch pilgrims, the revenues of which now support, at least in part, the Scots' College. The sanctuary has two angels by Bernini. The *death of St. Anne* is a fine statue by Pacetti. The ugly steeple by Borromini oscillates with the motion of the bells.

On January 20, 1842, a Jew, named **Alphonsus Ratisbonne**, was suddenly converted to the Catholic faith by an apparition of our Blessed Lady in this church. He afterwards became a priest, laboured zealously for the faith, and died in Jerusalem. The chapel of the apparition, the third on the left side, was at that time dedicated to St. Michael.

[1] Cardinal Moran, *Memoir of Oliver Plunket*, p. 17.
[2] *Woodstock Letters*, December, 1904, p. 419.

* With his brother, Rev. Theodore Ratisbonne he was founder of the world-wide Order of Our Lady of Sion. Mother House

The church is served by Minims, *i.e.*, Religious of St. Francis of Paula. Nearly opposite is the house of Bernini, the famous sculptor and architect.

S. Giuseppe—Capo le Case.—Standing on the left of the church, where begins the street *Capo le Case*, we have right in front of us, at the bend in the road, the small Church of *S. Giuseppe* (St. Joseph), which, when built, stood at the head of the street, and hence was known as "Capo le Case." Adjoining the church is a convent of poor Carmelite nuns, who have lost nearly all their buildings and other property. **St. Philip Neri** was at one time confessor of this community. In the church occurred a miraculous event. *Blessed Carlo da Sezze*, a Franciscan lay-brother, was one day hearing Mass in this sanctuary, when suddenly a ray of light streamed from the Sacred Host in the priest's hand and went with burning radiance to Blessed Carlo's breast, on which ever afterwards was impressed the mark of a deep wound. His heart, with that glorious mark still upon it, is reverently preserved in a costly reliquary in S. Francesca a Ripa.

351.—PIAZZA BARBERINI—THE SCOTS' COLLEGE.

Following the Via dei Due Macelli in the direction of the tunnel, and turning up the cross street Via del Tritone, one of the main arteries of Rome, we reach the broad square **Piazza Barberini**, in the centre of which is Bernini's fountain of the *Tritone*, a Triton blowing a jet of water from a shell. As we enter the square we have the Via Sistina on our left and the Via delle Quattro Fontane on our right. In the latter street, close to the square, is the Scots' College, **Collegio Scozzese**, founded by Clement VIII in 1600, who applied to it the funds of the old Scotch hospice, to which pilgrims had ceased to come after the Reformation. The students first occupied a building opposite the Church of S. Maria di Constantinopoli,[1] but in 1604 they moved to the present site. The first Cardinal protectors of the college were Cardinal Camillo Borghese, who in 1605 became Paul V, and Cardinal Barberini, who in 1623 became Urban VIII. In 1616 it was put under the care of the Society of Jesus, who continued in charge of the institution till 1773. During the French Revolution of 1798, the students were dismissed and the doors closed, to be reopened again only in 1820. The present buildings are recent. One of the chief

[1] *I.e.*, S. Maria dell' Idria in Via del Tritone. This is the national church of the Sicilians, and has a picture of our Lady said to have come from Constantinople.

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relics in the church is a finger of **St. Margaret,** Queen of Scotland.[1] The distinctive dress of the Scotch students is a violet cassock with red cincture.

352.—I CAPPUCCINI—S. ISIDORO.

Standing in the centre of the Piazza Barberini, facing the Hôtel Bristol, we see on our right the immense Palazzo Barberini, designed by Bernini, and on a slope to the left the church of the Capuchin Fathers, **S. Maria della Concezione.** This sacred edifice was founded in 1626 by Cardinal Barberini, nephew of Urban VIII, and himself a Capuchin. His tomb is in front of the sanctuary, covered by a plain slab, with the inscription : *Hic jacet pulvis, cinis et nihil.* In two of the side altars repose the bodies of **St. Felix of Cantalice**[2] and **Blessed Crispin of Viterbo,** the latter incorrupt. In the choir are said to be some remains of **St. Justin,** the great apologist and martyr. The church has some remarkable paintings, **Guido Reni's** wonderful picture of St. Michael in the first chapel on the right ; **Domenichino's** St. Francis in Ecstasy,[3] in the third chapel on the same side ; **Da Cortona's** Visit of Ananias to St. Paul, in the first chapel on the left.

To the left of the sanctuary is the tomb of Prince Alexander Sobieski, son of John Sobieski, King of Poland, who died in Rome, in 1714.

Beneath the church are the **vaults of the dead,** consisting of four chambers, where the skeletons of dead friars, clad in the religious habit, may be seen standing in niches formed of human bones ; a weird sight, meant to impress on the beholder thoughts of the uncertainty of life and the rapid approach of death and eternity.

On the summit of the hill, behind the Hôtel Suisse, may be seen **S. Isidoro,** the church of the Irish Franciscans, adjoining which is a monastery founded by the celebrated Father *Luke Waddington,* O.S.F., author of *Annales Franciscani,* and one of the brightest ornaments of his Order. It was by his advice that Cardinal Ludovisi founded the Irish College in 1627, to prepare youths for the Irish Mission. The church is small, but attractive and devotional, and has some valuable paintings by Carlo Maratta and Sacchi.

[1] This Saint never sat down to table without having first fed and waited on nine little orphans and twenty-four grown-up poor. In Lent and Advent she and her husband, King Malcolm, often called in three hundred poor persons and served them at table on their knees. The church has a beautiful painting of the Saint by an unknown artist.

[2] *Cantalice,* pronounced Cantaleechy.

[3] Presented by Domenichino to the Capuchins.

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353.—THE COLLEGIO GERMANICO, IN VIA S. NICOLÀ DA TOLENTINO.

In the Via di S. Nicolà da Tolentino, the entrance to which is at the upper end of the Piazza Barberini, is the large **German College** founded by St. Ignatius of Loyola, in the Pontificate of Julius III, A.D. 1552.[1] Its first home was a rented house near S. Andrea della Valle: then Julius III gave to Ignatius the church and residence of S. Apollinare. Gregory XIII, the generous patron and joint founder of the institution, erected for the students the palatial buildings of S. Apollinare, now used by the Roman Seminary. Towards the end of the eighteenth century, some twenty years after the suppression of the Society, the college was closed by the French Governor of Rome. At the restoration of the Society in 1814, the German students returned and for many years lived in the General's house at the Gesù, till Leo XII gave them the Palazzo Borromeo in the Via del Seminario. In 1886 they migrated to the present buildings.

The list of former students includes the English martyr, **Blessed Robert Johnson**, a companion of Blessed Edmund Campion, S.J., who died for the faith in 1582, and was beatified in 1886; the **Blessed Mark Crisino**, martyr, who suffered at Cassovia in 1619, and was beatified in 1905; also an imposing array of Church dignitaries, among them being Pope Gregory XV, 28 Cardinals, 47 Archbishops, 280 Bishops, 70 Abbots, and very many distinguished priests and writers. **Blessed Rodolf Aquaviva**, S.J., martyr, was a *repetitore* or tutor in this college, and **Blessed Peter Bernis**, S.J., martyr, acted as Prefect.

The rules of the college, written by St. Ignatius, are still religiously observed, and the scarlet dress the students wear is said to have been his choice, to remind them that they must be ready to shed their blood for Christ, if necessary. The college church, of the Romanesque style, is dedicated to **St. John Berchmans**. The services are impressive and the plain chant singing justly admired.

354.—CHURCH OF S. NICOLÀ DA TOLENTINO—THE ARMENIAN COLLEGE.

Opposite the German College is the beautiful Church of S. Nicolà da Tolentino, erected through the liberality of Prince

[1] See No. 299.

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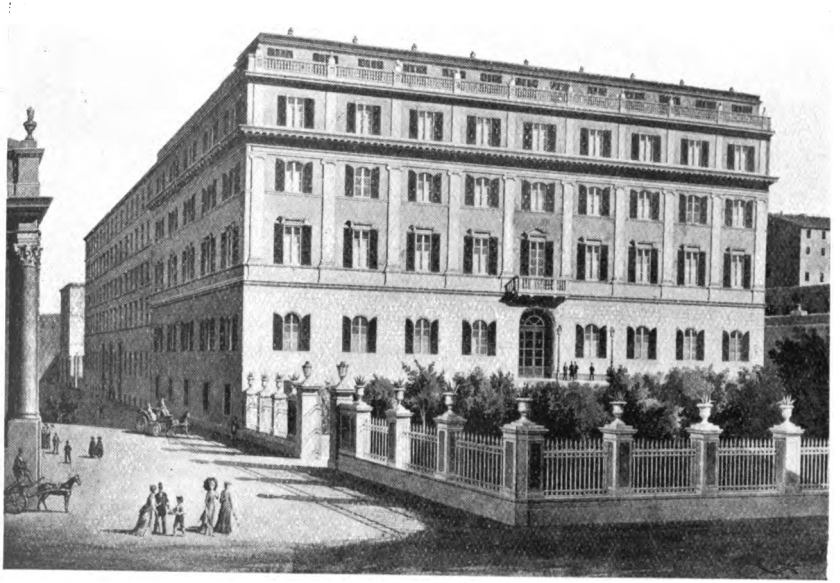

Collegio Germanico. (Chap. XVII, No. 353.)

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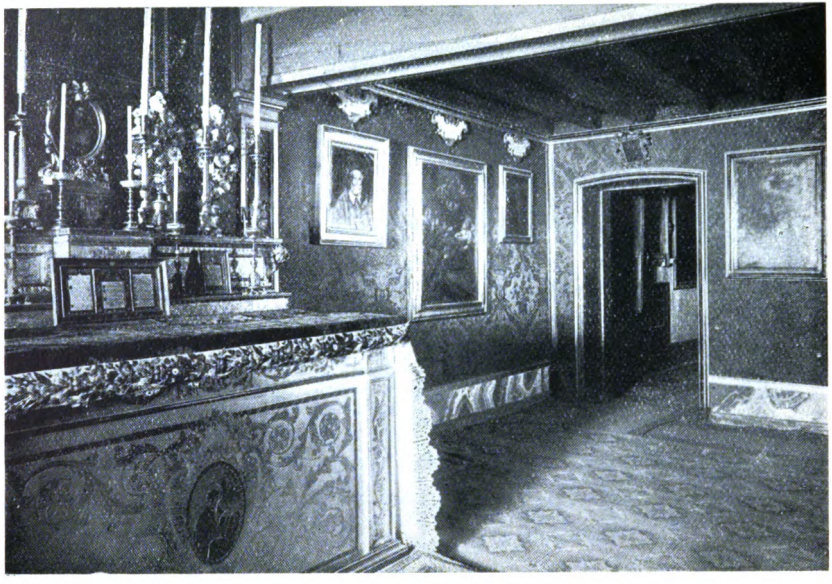

St. Ignatius' Room at the Gesù. (Chap. XIX, No. 374.)

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Pamfili, in 1614.[1] It stands in a commanding position, and is rich in sculptures and other works of art. Mass is here said in the Latin and Armenian rites. Adjoining it is the **Armenian College**, an institution projected by Gregory XIII, and finally realized by Pius IX. The students wear a black dress with broad sleeves. A part of the building opposite the German College is occupied by the Seminary of SS. Peter and Paul, where young clerics are trained for the foreign missions; and another by the Scholastics of the *Servite* Order.

In a prominent position, at the head of the street, is the Villa Spithœver, to build which the old casino of the Barberini was demolished. The street here divides into two, the right branch leading to the Via Venti Settembre, the left to the Via Buoncompagni and Porta Salaria. We follow the latter (Via Piemonte).

355.—FORMER VILLA LUDOVISI—THE GARDENS OF SALLUST.

This part of Rome, from the Villa Spithœver to the Porta Pinciana and the Porta Salaria, was in ancient days covered by the **Forum and Gardens of Sallust**; and here, till within recent years, was the glorious and beautiful *Villa Ludovisi*, one of the most delightful spots in Rome, "with shady avenues, picturesque gardens, cool groves, dells and glades, glowing pastures, reedy fountains and flowering meadows studded with enormous slanting pines. The whole place seemed a revelation of what Italy and hereditary grandeur can do together."[2]

Of this noble park nothing remains; all was sold about the year 1884, by Prince Piombino to the Bank of Italy, which has cut down all the trees, effaced all the gardens, and divided the land into streets and building plots: rows of huge tenement houses were quickly run up and the place soon became as unsightly as it had been attractive before. Of late years things have been improved by the erection of a number of detached villas and mansions. Our way is along the Via Buoncompagni, past the new monastery of the Capuchin Friars, to the Porta Salaria.

The Gardens of Sallust, *Horti Sallustiani*, comprised a palace, a library, a portico or covered colonnade, a thousand feet long, known as the Milliarum, also baths and picturesque grounds adorned with marble statues, &c. After the death of the historian they became the property of the Emperor, and were a favourite resort of Vespasian, Nerva, and Aurelian.

[1] A temporary church had been built by the Austin Friars in 1599.
[2] Henry James, *Portraits of Places*.

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Nerva here closed his days; Aurelian used the Milliarum for his chariot races. The buildings were plundered and set fire to by **Alaric** and his Goths, who entered by the neighbouring Porta Salaria, A.D. 410.

In these gardens *SS. Cyriacus, Largus, Smaragdus*, with twenty companions, suffered martyrdom under Diocletian.

356.—VIA SALARIA NOVA—CATACOMB OF ST. FELICITAS.

Just outside the Porta Salaria are the remains of an ancient tomb, originally surmounted by the marble figure of a school-boy, *Quintus Sulpicius Maximus*, who died in his twelfth year. He was a youthful prodigy, and at a public competition for the world's championship in Greek poetry, during the reign of Domitian, won the prize out of fifty-two competitors, and was crowned by the Emperor with the Capitoline laurels. His brilliant triumph was soon followed by an untimely death.

In the Corso d' Italia, near the Salarian Gate, is the large and handsome Church of **St. Teresa**, belonging to the discalced Carmelites. Adjoining is the residence of the Rev. Father General, also the house of studies for the young members of the Order.

On the Via Salaria, about 500 yards from the city gate, is the entrance to the **Villa Albani**, now Villa Torlonia. This palace was once a treasure-house of works of art: 294 of the finest statues were carried off to Paris by Napoleon I, in 1798; and on being restored, in 1815, were all sold by Prince Albani, with one exception.

A little further on will be noticed the entrance to the **Catacomb of St. Felicitas**, re-discovered in 1884. A narrow stair leads down to a small subterranean basilica, the walls of which are lined with tufo and brickwork, and at the sanctuary end are ornamented with frescoes of the sixth or seventh century. Here were buried **St. Felicitas** and her youngest son, **St. Silanus**, both martyrs. A small church was erected above the spot at a very early period, to which the body of St. Felicitas was transferred, that of St. Silanus being left in the crypt basilica below. St. Gregory the Great, in a discourse delivered in this church, says that, "St. Felicitas having seven children, was as much afraid of leaving them behind her on earth as other mothers are of surviving theirs. She was more than a martyr, for, seeing her seven dear children martyred before her eyes, she was in some sort a martyr in each of them. She was the eighth in order of time, but was from the first to the last in pain, and began her martyrdom with the eldest, completing it only by her own death." St. Peter Chrysologus also preached

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the panegyric of this noble lady and her seven sons. Their trial and condemnation took place in front of the *Temple of Mars* (*Forum of Augustus*),[1] but they suffered in different places by different kinds of death. The names of the seven brothers are **SS. Januarius, Felix, Philip, Alexander, Vitalis, Martialis**, and **Silanus.**[2]

Pope Boniface I (418—423), flying from the persecution of Eulalius, took refuge in this catacomb and afterwards adorned it and the church above with frescoes. His devotion to St. Felicitas made him choose this church as his own place of sepulture.

About the year 795, St. Leo III translated the bodies of SS. Felicitas and Silanus to the Church of St. Susanna, where they still lie.[3]

357.—THE CATACOMB OF ST. PRISCILLA, ON THE VIA SALARIA NOVA.

Crossing the Avenue di Parioli (also known as di Regina), still following the Via Salaria, we pass the *Catacomb of SS. Thrason and Saturninus*, where many ancient mural decorations are preserved,[4] and at some distance further on, about a mile and a half from the city gate, we reach the **Catacomb of St. Priscilla**, on the left of the descent to the river Anio. This catacomb is the most ancient, interesting, and important of all the early Christian cemeteries. It dates from **St. Priscilla**, the mother of the Senator Pudens, who gave hospitality to St. Peter in his house on the Viminal,[5] and is located in the suburban villa of Pudens. In its chapels and galleries were interred the bodies of many Saints, among them being those of *St. Pudens*, of his two daughters, *SS. Pudentiana* and *Praxedes*, of his mother, *S. Priscilla*, of *SS. Aquila* and *Prisca*, of *SS. Felix* and *Philip*, two of St. Felicitas' sons, of *SS. Crescentius* and *Crescentianus*, of the Popes *SS. Marcellinus* and *Marcellus*, &c. When peace was restored to the Church by Constantine, Pope St. Sylvester erected a small basilica over the catacomb, into which many bodies of Saints were transferred from the galleries below, and there remained till the ninth century, when they were removed into the city.

Several of the paintings in this catacomb are remarkable,

[1] See No. 163.
[2] See Surius, *Vitæ SS.* d. 10 Julii.
[3] Marucchi, *Le Catacombe Romane*, p. 391.
[4] *Ibid.* p. 400.
[5] No. 82.

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especially one of the Eucharistic feast, and another of our *Blessed Lady with the Holy Child*, one of the earliest known representations of the subject. De Rossi believes it to belong almost to the Apostolic age. Our Lady is represented seated, her head partially covered by a short, light veil, and with the Holy Child in her arms. Opposite to her stands a man clothed in the pallium, holding a volume in one hand and pointing with the other to a star above our Lady. He is supposed to be the prophet Isaias.[1] A copy of this picture has been referred to under No. 348.

Professor Marucchi thinks that *St. Peter's Chair*, the centre of administration of the Primitive Church, stood in the ancient baptistery recently brought to light in this catacomb. S. Priscilla seems to have been a place for important liturgical assemblies, for amongst the group of magnificent crypts here discovered is the *Capella Græca*, where are represented the only liturgical scenes yet discovered in the cemeteries. They are the well-known *Fractio Panis*, and the "Giving of the Veil to a Consecrated Virgin."

It is remarkable that the name of **Petrus** is found on many of the sepulchral tiles and marble slabs of this catacomb, and it was De Rossi's opinion that this name was borne by many whom the Apostle baptized.

The Crypt of the Acilii Glabriones.—The Acilii, referred to above,[2] were relatives of the Senator Pudens, and were buried on this spot, where their tombs were discovered in 1888.[3]

Discovery of the Body of St. Philomena.—In the Pontificate of Pius VII a remarkable slab attracted the attention of the custodians of this catacomb, who were then prosecuting investigations, and on May 25, 1802, the tomb was formally examined. On the tiles that enclosed it was the following inscription: *Philomena Pax Tecum.*[4] The devices accompanying these simple words—an anchor, an arrow, and a palm—determined the spot as the last resting-place of a martyr. The tomb was opened by Monsignor Ludovisi, who disclosed to the gaze of the assistants and bystanders the precious remains. Beside them stood the phial containing the blood of the Saint. From an examination of the relics it was ascertained that Philomena had been martyred in her tender youth, at about twelve or thirteen years of age. The relics were then fervently removed to the *Custodia* of the Cardinal Vicar, and,

[1] *Ibid.*, pp. 428, 451; Northcote, *Roma Sotterranea.*
[2] See Nos. 106, 342.
[3] Marucchi, *La Catacombe Romane*, p. 464.
[4] *Ibid.* p. 447.

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in 1805, were translated to Mugnano, near Naples. Blessed John Vianney, Curé d'Ars, had a great devotion to this Saint.[1]

358.— CRYPT OF SS. CHRYSANTHUS AND DARIA.

Among the martyrs most honoured in the ancient Roman Church were SS. Chrysanthus and Daria, who had been buried alive in an *arenaria*, or sand-pit. Their tombs in the catacomb of St. Priscilla became so celebrated for cures that their fellow-Christians excavated a chapel over them, with a vault of beautiful workmanship, where crowds of worshippers assembled. St. Gregory of Tours[2] tells us that when this was discovered by the heathens, the Emperor caused the entrance to be hastily built up, and a vast mound of sand and stones to be heaped in front of it, so that they might all be buried alive, even as the martyrs whom they had come to venerate. St. Gregory adds that when peace was restored to the Church, the tombs of SS. Chrysanthus and Daria were re-discovered, and in the chamber in front of them were the skeletons of men, women, and children lying on the floor, also the silver cruets they had taken down with them for the celebration of the Sacred Mysteries. So touching a memorial of past ages was left undisturbed, and a wall was built to protect it. St. Damasus opened a window in this wall, through which pilgrims could see not only the tombs of the two martyrs, but also the bodies of those who had been buried alive at their shrine. All this might still be seen in St. Gregory's time in the sixth century. It is hoped that this crypt may be once more discovered.[3]

St. Eleutherius, Pope and martyr (176—190) **and the early British Church.**—On the Salarian Road was buried St. Eleu-

[1] The *Tablet* of October 22, 1904, p. 654, has the following note: "Professor Marucchi has just reached a sensational conclusion concerning the tomb of St. Philomena. In brief, it is this: There is no historical or archæological evidence to show that the tomb in question is that of St. Philomena, or that the body which was found in it in 1802 is the body of St. Philomena, or that the Philomena for whom the inscription was originally intended was a martyr or a saint. He does not deny that the relics which have been venerated for a whole century may be those of a saint 'whose name is known to God,' but he stops there. Father Bonavenia, S.J., controverts the Professor's arguments. The case will be carefully examined by competent authority."

[2] *De Gloria Mart.* lib. i. chap. 28.

[3] S. Greg. Turon, *De Gloria Mart.* lib. i. chap. 28; Northcote, *Roma Sotterranea*, p. 88; Wiseman, *Fabiola*, Part II. chap. 3.

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therius, though his body was afterwards translated to St. Peter's. This Pope, at the request of *Lucius*, one of the kings of Britain, sent *Fugatius*, *Damianus*, and other missionaries to preach the faith in that island. From that time the faith became very flourishing in Britain, as is mentioned by Origen, Eusebius, St. Chrysostom, Theodoret, Gildas, &c. On the *ancient British Church*, and its dependence on the See of Peter, see Alban Butler,[1] in the notes to the Lives of St. Augustine and St. Eleutherius; also Breen's *Church of Old England*, one of the Catholic Truth Society's publications.

[1] *Lives of the Saints*, May 26.

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CHAPTER XVIII.

I Prati di Castello. Via Ripetta. Perpetual Adoration of the Blessed Sacrament. Miraculous Madonnas.

359.—PRATA QUINCTIA.

Crossing the river by Ponte Sant' Angelo, or by the new Ponte Umberto, and following the street on the left side of the new Law Courts (*Palazzo di Guistizia*[1]) we reach a part of the city known as **Prati di Castello** ("Castle meadows"). This was an attractive spot in the time of the Popes, being covered with fields, meadows, and vineyards, which were a favourite pleasure resort on holidays. Since the Piedmontese occupation of Rome it has been robbed of all its beauty, and cut up into blocks of ignoble streets, or covered with huge stucco barracks of the worst possible taste. Of late years something has been done to improve matters by erecting detached villas, few of which have any architectural or artistic merit.

The Prati di Castello are classic ground, for here were the famous *Prata Quinctia* or Farm of **Quinctius Cincinnatus.**[2] Unfortunately the picturesqueness of the spot has been all improved away, and we see no longer the bright fields and vineyards that formed such a pleasing foreground to the Vatican and St. Peter's.

[1] A huge pile much criticized by architects as ponderous, fantastic, faulty in style, and wanting in simplicity.

[2] This illustrious Roman had renounced all ambitious prospects and retired to his little farm. In a crisis of the Republic he was informed, as he was in the act of ploughing his field, that the Senate had chosen him Dictator. Upon this, he left his farm and repaired to the field of battle, where he defeated the Volsci and Æqui and returned to Rome in triumph. Sixteen days after his appointment, he laid down his office and returned to his agricultural pursuits. He died about 460 B.C.

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On the Tiber embankment near the Palazzo di Giustizia is a temporary Church of the *Sacred Heart*, where perpetual intercession is made for the Holy Souls.

360.—S. GIOACCHINO—CHURCH OF ST. JOACHIM.

This, the only church of importance in the Prati, was erected by the Catholic world in commemoration of Pope Leo XIII's sacerdotal Jubilee (1888). It was begun by M. l'Abbé Brugidou, of the diocese of Lyons, and completed by Leo XIII, who confided it to the Redemptorist Fathers. The façade is adorned by a large mosaic picture representing the Catholic nations offering their homage to the Blessed Sacrament at the invitation of Pope Leo XIII.

The style of the church has been much criticized, but the details are rich and beautiful, and many of the chapels are adorned with exquisite frescoes.

The pick of the chapels, the one reserved for the Blessed Sacrament, has been given to Great Britain: its frescoes are still wanting.

The altar in the Irish chapel was consecrated in April, 1904. The mural decorations are extremely interesting, with pictures of Irish saints and of Venerable Oliver Plunket. St. Brendan, the traveller, has the left wall all to himself in an allegorical picture, illustrating the modern discovery that he landed in America a good many centuries before Columbus; while opposite St. Brendan is St. Fursey, whose famous vision of Heaven, Purgatory, and Hell has led the artist to introduce the shadowy form of Dante in the distance.

The chapels of the Sacred Heart and of our Lady are exceedingly rich and beautiful.

361.—ISTITUTO LEONIANO—COLLEGIO PIO LATINO AMERICANO.

Close to St. Joachim's is a large college, known as the **Istituto Leoniano.** It was the last great foundation of Leo XIII, and was opened in 1900 for the training of young priests as Rectors and spiritual directors of Seminaries, also for ecclesiastical students who follow the course of the Gregorian University. They wear a black cassock with a broad red cincture, on which are embroidered the Papal arms.

The Collegio Pio Latino Americano is the large red building on the river bank not far from the Ponte Margherita, its front entrance being in the Via Gioacchino Belli. This

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institution was founded by Pope Pius IX, in 1860, for ecclesiastical students from South America. Their first home, from 1860 till 1888, was in a part of the Jesuit Novitiate of S. Andrea in Quirinale. When the novices were driven away in 1872. the South American students were allowed to stay till they could provide a collegiate building of their own, being meantime required to pay an annual rent of £960 to the Government. In 1888 they left S. Andrea for this, their present home. The chapel, dedicated to the Immaculate Conception, is richly decorated. Here, in 1899, was held the *First Plenary Council* of the South American and Mexican Bishops, under the presidency of Cardinal di Pietro.

In 1905 Pope Pius X, by an Apostolical Letter dated March 19, recognized the great work done by this College for South and Central America, and consigned it in perpetuity to the direction of the Society of Jesus.

Preservation of the Faith among the Poor.—There are several large convents in the Prati belonging to different religious communities, many of whom are doing noble work in the preservation of the Faith of poor Catholic children, which is openly attacked by various Protestant associations. The *Irish Christian Brothers* are opening a house in 34, Piazza Cavour, to continue and extend the great work for Catholic youth done by them so successfully in Via Firenze.[1]

The *Tablet*,[2] speaking of the small number of Romans whom these Protestant associations have succeeded in "converting" since 1870, and of the vast sums of English and American money expended for the purpose of "converting," concludes that each "convert" must be worth to the Methodists and Baptists at least £10,000. But though few Italians abandon the true Church for Protestantism, the result of the Protestant propaganda is, in too many cases, to deprive the poor of the Faith they have, and leave them unconcerned about any form of religion.

S. Maria delle Grazie.—At the extremity of the Prati di Castello, near the Porta Angelica, stands the Church of S. Maria delle Grazie, erected in 1588 by Padre Rossi, a hermit of Calabria, and restored in 1618 by Cardinal Lante. It belongs to a community of Religious founded by P. Rossi, and derives its name from a picture of our Lady, which was brought by the founder from the Holy Land in 1586. In the Prati, behind Castel S. Angelo, the *Carmelite Fathers* have built an extensive house of studies for the young Religious of the Order.

Monte Mario.—Overlooking the Prati is *Monte Mario*, the

[1] See No. 152. [2] March 18, 1905.

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ancient name of which is unknown, but the winding ascent to which was anciently called *Clivus Cinnæ*. In the middle ages the hill was known as Monte Male, or Monte Maio. Its present name is derived from *Mario Mellini*, who built a villa on the summit in the time of Sixtus IV. The view from this villa, embracing Rome, the Campagna, the mountains, and the sea, is enchanting. On Monte Mario are the Dominican Church of *S. Maria del Rosario*, restored by Clement XI in 1715, and the site of the interesting Church of *S. Croce di Monte Mario* (built in 1215), unfortunately destroyed in 1883.

362.—VIA RIPETTA.

Leaving the Prati di Castello, and crossing the Ponte Margherita, a new and handsome bridge, we reach the Piazza del Popolo, and there follow the *Via Ripetta*, which leaves the Piazza on our right. The street has two interesting churches: 1. **S. Girolamo dei Schiavoni** (St. Jerome of the Slavs), opposite the Ponte di Ripetta (Ponte Cavour). In 1453 Nicholas V gave it to some Slav priests (hermits) who were fleeing from the Turkish persecution. In 1585 it was rebuilt in the Pontificate of Sixtus V, and decorated with paintings by Cerutti and others. The nave vault has a large fresco by *Pietro Gagliardi*, representing the triumph of the Church militant. Attached to the church is a hospice for pilgrims from Dalmatia and other Slav countries.

2. **S. Rocco** (St. Roch), which stands a little to the left of the preceding church, was built by a private person in 1499, with a hospital adjoining it, and rebuilt in 1657. There are some good frescoes. The second chapel on the left has a *Presepio* by Baldassare Peruzzi, which has lost much of its beauty by unskilful retouching, the offender being one of Baciccio's pupils. The foundations of this church were undermined some years ago, owing to the construction of a sewer underneath them. Now the walls threaten to fall. Until 1890 St. Roch belonged to an Archconfraternity, which disposed of a revenue amounting to 35,000 francs annually. The Archconfraternity still exists, but "Signor Crispi eased it of its resources in the year just stated, and it is powerless to save its church from ruin." (The *Tablet*.)

The picturesque quay of the Ripetta, built by Clement XI, and greatly admired by artists and architects, no longer exists: its noble steps were, unfortunately, cleared away in 1874. The new bridge, Ponte Cavour, opened in 1902, is splendidly built, but the picturesqueness of the spot, with the beautiful view of the fields and gardens across the river, is gone for ever.

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363.—MAUSOLEUM OF AUGUSTUS.

At No. 57, *Via de Pontefici*, one of the side streets connecting Via Ripetta with the Corso, is the entrance to the remains of the *Mausoleum of Augustus*, built by that Emperor in 27 B.C. According to Strabo's description, it was composed of a circular basement of white marble, eighty-eight metres in diameter, which supported a cone of earth planted with cypresses and evergreens. The bronze statue of the Emperor towered above the trees. The vaults were approached from the south, the entrance being flanked by the two obelisks, now in the Piazza del Quirinale and in the Piazza dell' Esquilino.[1] The gates of the mausoleum were opened for the first time in 28 B.C. to receive the ashes of young Marcellus, whose premature death is so touchingly lamented by Virgil;[2] for the last in A.D. 98, for the reception of the ashes of Nerva. In 410 the Goths ransacked the Imperial vaults. In the middle ages it was converted into a stronghold.

A few years ago it was used as a circus: at present it houses the model of the colossal statue of Victor Emmanuel, destined for the monument below the Capitol.

364.—PALACE OF CARDINAL SCIPIO GONZAGA.

(*In Via della Scrofa.*)

The Via Ripetta, at the point where it reaches the Via Fontanella dei Borghesi, merges into the Via della Scrofa. At the entrance of the latter street are the Palazzo Cardelli (on the left) and the Palazzo Mancini (on the right). A tablet on the latter records a visit paid by **Tasso** to Cardinal Scipio Gonzaga in this house. More interesting to us is the fact that **St. Aloysius Gonzaga** spent two nights within its walls. The young Saint entered Rome on November 22, 1585, and his first visit was to his relative, the Patriarch Scipio Gonzaga (afterwards Cardinal), in whose palace he and his attendants found apartments prepared for them. On November 25, accompanied by the Patriarch, he betook himself to the noviceship of S. Andrea in Quirinale, where after hearing Mass said by the Patriarch, and receiving Holy Communion, he bade farewell to the world, and was conducted to a poor religious cell, on entering which he exclaimed: "This is my place of rest for ever: here will I dwell, for I have chosen it."[3]

[1] Lanciani, *Ruins of Ancient Rome*, p. 464.
[2] vi. 872. [3] Psalm cxxxi.

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365.—CHURCHES WHERE THE BLESSED SACRAMENT IS EXPOSED DAILY.

1. **S. Croce dei Lucchesi** (in the Via dei Lucchesi, at the foot of the Quirinal).—This richly decorated church belongs, since 1897, to the nuns of Maria Reparatrice. Originally built in the twelfth century, and dedicated to St. Nicholas of Bari, it was rebuilt in the sixteenth, and given to the Capuchins by Gregory XIII in 1575. These Religious changed the title to that of St. Bonaventure. It is interesting to note that **St. Felix of Cantalice,** the Capuchin lay-brother, St. Philip Neri's friend, lived in the Friary attached to the church. When the Capuchins left in 1631, to take possession of the new church and monastery built for them by Cardinal Barberini (nephew of Urban VIII) near the Piazza Barberini, this church of St. Bonaventure was given by Urban VIII to the natives of Lucca resident in Rome, who changed the title to *S. Croce dei Lucchesi.* It was restored by them in 1710, and again in 1863. The interior is rich and ornate, and has some paintings of considerable merit.

2. **S. Claudio dei Borgognoni** (*in the Piazza di S. Claudio, off Via del Tritone*).—It was built in 1662 by the natives of Burgundy resident in Rome, and had a home or hospice for pilgrims attached to it. It belongs, at present, to a congregation of priests of the Perpetual Adoration.

The interior is devotional, and the church attracts at all hours many devout worshippers.

3. **S. Gioacchino in Selci** (*in the Via Cavour*).—The church belongs to the nuns of the Perpetual Adoration, known as Sacramentine, whose former convent, opposite the Quirinal Palace, was demolished in 1888.

4. **Corpus Domini** (*outside the Porta Pia*).—It was built by a community of Belgian nuns, of the Perpetual Adoration, about A.D. 1893.

The interior is tastefully decorated, and the church is much frequented.

5. Chapel of **Sacra Famiglia** (*in the Via Machiavelli*).—It belongs to a community of Polish nuns and was first opened in 1887.

6. **S. Elena,** Church of **St. Helen,** in the same street, a large and handsome edifice attached to the Convent of the Franciscan Missionary Sisters.

7. Chapel of the **Ancelle del Sacro Cuore** (*No. 1 Via Porta Salaria*), a community of Spanish nuns, whose convent faces the Via Venti Settembre. They hope in course of time to build a church dedicated to the Sacred Heart.

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366.—SOME MIRACULOUS MADONNAS.

Besides those already mentioned in connection with the churches, a few other miraculous Madonnas are here briefly referred to.

1. **Madonna dell' Archetto.**—This painting of Our Lady of Mercy forms the altar-piece of a tiny chapel not far from the Church of the Apostoli. It is reached by following the narrow street which is a continuation of the Piazza degli Apostoli, and turning up the first passage on the right. Since 1690, the Romans have cherished special devotion to this picture. James, the "elder Pretender," lived in the palace Savorelli (Papazzurri), at the end of the Piazza degli Apostoli, and every night a soldier belonging to his household kept guard before the chapel. In the year 1796, the eyes of this picture were seen to move.[1] Till 1870, a procession came every evening from the Caravita chapel, near S. Ignazio, to recite the Rosary before this picture. Royal personages have knelt before it, among them King Maximilian of Bavaria.

2. **Our Lady of Dolours.**—It formerly stood at a street corner, nearly opposite the house of the Theatines at S. Andrea della Valle. In 1831, it was placed in St. Aloysius' Room at S. Ignazio, whence it was removed for a time during the revolution of 1848, being restored to the room in 1850. The miraculous movement of the eyes was seen by crowds who knelt before it in the street in the year 1796.[2]

3. **Our Lady Immaculate,** in the Church of S. Silvestro in Capite.

4. **Our Lady of the Assumption,** in S. Maria in Vallicella.

5. **Our Lady of Grace,** in the church of the Hospital della Consolazione.

6. **Our Lady Most Holy,** at the corner of the Gesù building, in the Via delle Botteghe oscure.

7. **Our Lady of Mount Carmel,** in S. Martino ai Monti, &c.

367.—CHURCH OF S. VITALE.

(*In the Via Nazionale.*)

This church has an especial interest for English pilgrims, **Blessed John Fisher,** martyr, having been created Cardinal of St. Vitalis by Pope Paul III in 1534. He was the last to bear

[1] See Marchetti, *Dei Prodigi avvenuti in molte Sagre Immagini. &c.*, Roma, 1797.
[2] *Ibid.*

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the title. When Henry VIII heard of the dignity thus conferred on the venerable bishop, he exclaimed: "Ha, Paul may send him the hat, but I will see that he has never a head to set it on." Blessed John was executed on June 21, 1535.

The church is the ancient *Titulus Vestinæ*, erected by the Roman matron Vestina in 401 or 402. It is dedicated to *St. Vitalis*, martyr, father of SS. Gervasius and Protasius, who, while he was urging St. Ursicinus to constancy in martyrdom, was himself seized, scourged, and buried alive. The church is considerably below the level of the street, showing how the soil has risen in the course of ages. It was restored by Sixtus IV in 1475, and by Clement VIII in 1595. Its portico has been walled up to form a vestibule. The richly-carved entrance doors are the work of a Jesuit lay-brother.

368.—CHURCH OF S. MARIA MADDALENA.

(*In the Via della Maddalena, near the Pantheon.*)

This church, barocco and faulty in style, was begun by Innocent XI (1672—1689) on the site of an older church of uncertain date, and finished by Innocent XII (1691—1700). It belongs to the *Camillini*, or Religious of St. Camillus de Lellis, whose vocation is to serve the sick, even in the most contagious diseases.

The interior is rich in marbles and gilt stucco work. Under the third altar on the right, repose the remains of **St. Camillus de Lellis.**

The second altar on the right has a Madonna, said to have been painted by *Fra Angelico.* It formerly belonged to St. Pius V, who was prostrate in prayer before it during the Battle of Lepanto.

The Religious of this church displayed heroic charity to the sick during the cholera of 1837, and earned the lasting gratitude of the Romans.

The *Room of St. Camillus de Lellis* may be visited in the adjoining residence. It contains many precious relics and records of the Saint.

369.—GESU NAZZARENO.

In many of the churches in Rome is venerated a picture of the *Ecce Homo*, usually referred to by the people as "Jesus of Nazareth." Countless spiritual and temporal favours have been obtained by devotion to these pictures. One picture especially, that in possession of the Oblates of St. Philip Neri, is said to

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have wrought an incalculable number of cures, a good many of which have been examined and proved to be genuine by the Ecclesiastical Judicial Courts. Pope Pius IX, when only a young priest and Vice-rector of the schools called Tata Giovanni, was completely cured of epilepsy by drinking some drops of water taken from a vessel placed before this holy picture. In after-years he frequently spoke of this picture, always with the greatest gratitude and reverence for the miraculous cure granted to him. The picture belonged, from 1816 till her death, to the Venerable Elizabeth Canori Mora, and one summer she took it to Albano, where more than sixty sick, many of them hopeless cases, were instantaneously cured; while lands up to that time sterile became fruitful, and obstinate sinners suddenly found themselves touched and filled with true contrition.

A picture of *Gesù Nazzareno*, above the high altar in the Church of S. Maria in Monticelli, caused great excitement in the year 1898 by an apparent movement of the eyes, which is thought, however, to have been the result of some optical illusion.

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CHAPTER XIX.

To the Rooms and Homes of the Saints.

370.—SAINTS OF THE FIRST ELEVEN CENTURIES.

1. Of the First Century.

Home of St. Clement, Pope and martyr,[1] . see No. 57.
St. Pudentiana, ... see Nos. 81, 82.
St. Prisca, ... „ 247.
SS. Aquila and Priscilla, . . „ 248.

2. Of the Second Century.

Home of St. Cecilia, ... see No. 265.

3. Of the Third Century.

Home of St. Cyriaca, ... see No. 65.
St. Marcella, ... „ 249.
St. Paula and St. Eustochium, . „ 317.
St. Eusebius, ... „ 151.

4. Of the Fourth Century.

Home of SS. Ambrose and Marcellina, . see No. 256.
St. Sabina, ... „ 238.
SS. John and Paul, . . . „ 68.

5. Of the Fifth Century.

Home of St. Melania the younger . . . see No. 64.
St. Alexius, ... „ 243.

6. Of the Sixth Century.

Home of St. Benedict, ... see No. 262.
St. Gregory the Great, . . . „ 70.
St. Sylvia, ... „ 251.

7. Of the Eighth Century.

Home of St. Gregory II, ... see No. 267.

8. Of the Eleventh Century.

Home of St. Gregory VII (Hildebrand), . see No. 246.

[1] Some question whether this was really St. Clement's home.

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371.—SAINTS OF THE THIRTEENTH CENTURY.

1. **St. John of Matha**, Founder of the Order of the Trinitarians (d. 1213). He lived for more than two years in the monastery near the Church of S. Tommaso in Formis, on the Cœlian Hill. (See No. 66.) The room in which he died may be seen over the arch of Dolabella.

2. **St. Dominic** (d. 1221). The room is shown at the monastery of S. Sabina, where the Saint passed the night in prayer together with St. Francis of Assisi and St. Angelo, the Carmelite. (See No. 241.)

3. **St. Francis of Assisi** (d. 1226). At the Church of S. Francesco a Ripa is the room which was built for St. Francis, when he came to attend the sick in the adjacent hospital of St. Blaise. (See No. 266.) The stone is there preserved which he made use of as a pillow.

372.—SAINTS OF THE FOURTEENTH CENTURY.

1. **St. Bridget of Sweden** (d. 1373). The cell she occupied and where she died is in the convent adjoining the church dedicated to her in the Piazza Farnese. Her crucifix is still kept there and the table on which she wrote her Revelations. (See No. 316.)

2. **St. Catherine of Sweden**, daughter of St. Bridget (d. 1381). The room she is said to have occupied is in the same convent, near her mother's cell.

3. **St. Catherine of Siena** (d. 1380). During the three years she spent in Rome, she lived in a room next to the small church of the Annunziata in the Via S. Chiara. The wooden ceiling remains as in the Saint's time, but the frescoes by Perugino, with a portion of the walls, have been removed to the Minerva, where they may be found in a small chapel near the sacristy. (See No. 298.)

373.—SAINTS OF THE FIFTEENTH CENTURY.

1. **St. Frances of Rome** (d. 1440). Two rooms of this Saint exist, the one in which she died in the Palazzo Ponziano (See No. 263); the other in the convent of Tor de' Specchi, where she lived as a Religious. Her extraordinary miracles and the almost constant visible presence of her angel guardian have left her memory in special benediction in Rome. (See No. 104.)

Near her rooms at Tor de' Specchi is the chapel where she

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heard Mass and prayed daily: it is ornamented with fresco paintings of a very interesting character.

2. **St. John Capistran** (d. 1456). His room at the Ara Cœli convent has been recently demolished to make way for the monument of Victor Emmanuel. (See No. 159.)

The rooms also of **St. Bernardine of Siena** and **St. Diego** (Didacus) in the same convent have been also sacrificed.

374.—SAINTS OF THE SIXTEENTH CENTURY.

1. **St. Ignatius'** rooms at the Gesù. These rooms were preserved intact when, in 1599, the house of the Saint was taken down in order to construct the large Professed House of the Gesù. St. Ignatius here lived for many years, was here visited by St. Philip Neri, and here died in 1556. Many very interesting particulars concerning these rooms will be found in a little book, *Rooms of the Saints of the Society of Jesus*, to be had of the sacristan. Care has been taken to preserve the rooms just as they were in the Saint's time.

St. Francis Borgia, S.J., also lived in these rooms and died here in 1572.

2. **St. Stanislaus Kostka, S.J.** (d. 1568, aged 17). The room in which this young Saint died, in the novitiate of S. Andrea in Quirinale, was unfortunately destroyed in 1888. A facsimile of it exists near the Church of S. Andrea, full of interesting memorials and relics. (See No. 212; see also *Rooms of the Saints of the Society of Jesus.*)

3. **St. Aloysius, S.J.** (d. 1591). His room is in the Roman College, adjoining the Church of S. Ignazio. For many interesting particulars concerning it the reader is referred to the same book, *Rooms of the Saints of the Society of Jesus*, to be had in the sacristy.

4. **St. Pius V** (d. 1572). The room he occupied as a Dominican friar before his election to the Pontificate is in the convent of S. Sabina on the Aventine. (See No. 241.) In it is preserved his crucifix.

5. **St. Felix of Cantalice** (d. 1587). The cell of this humble Capuchin, the friend of St. Philip Neri and of St. Charles Borromeo, was in a part of the convent of his Order near the Piazza Barberini destroyed by the Government. (See No. 352.)

6. **St. Charles Borromeo** (d. 1584). A room said to have been occupied by him is shown in the Palazzo Altemps (see No. 305), and another at S. Prassede.

7. **St. Philip Neri** (d. 1597). There are two rooms of this Saint, the one at S. Girolamo della Carità, where he lived for

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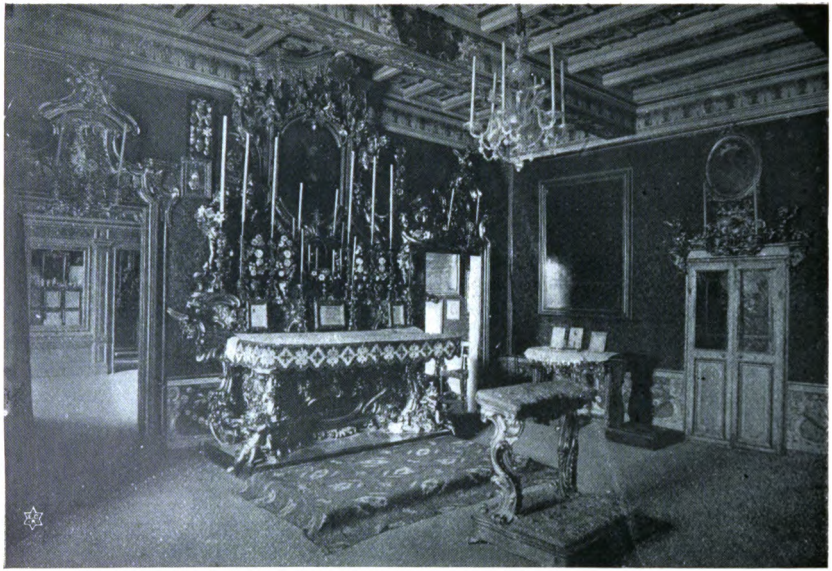

Room of St. Aloysius. (Chap. XIX, No. 374.)

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Room of St. Stanislaus. (Chap. XIX, No. 374.)

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thirty-three years (see No. 317); the other at S. Maria in Vallicella, where he died. (See No. 323.) In both rooms are preserved many wonderful relics of the Saint. In the first room he received frequent visits from St. Ignatius, St. Felix of Cantalice, and St. Camillus de Lellis.

375.—SAINTS OF THE SEVENTEENTH CENTURY.

1. **St. Camillus de Lellis** (d. 1614). His room is in the house of his Order ("Servants of the Sick") at S. Maria Maddalena. (See No. 368.) It is interesting to note that this Saint was ordained priest in Rome by the Right Reverend Thomas Goldwell, the last Catholic Bishop of St. Asaph. St. Philip Neri was his confessor, and frequently saw angels whispering to him and his companions the words of comfort they were to address to the sick and dying.

2. **St. John Berchmans, S.J.** (d. 1621). The room of this angelic youth is in the Roman College, close to that of St. Aloysius. A description of it will be found in the book, *Rooms of the Saints of the Society of Jesus*, to be had in the sacristies of the Gesù and of S. Ignazio. His life was a close imitation of that of St. Aloysius.

3. **St. Joseph Calasanctius** (d. 1648). His room is in the house of his Order ("Regular Clerks of the Pious Schools") attached to the Church of S. Pantaleo in the Corso Vittorio Emanuele. (See No. 311.)

In front of the room where he died is a larger room or oratory, where the Saint, after concluding an instruction to some scholars, was favoured with a vision of our Lady, seen also by all the scholars present. She seemed to be enthroned on a bright, luminous cloud, with the Divine Child in her arms. At her request, the Holy Child raised His hand to give His blessing to the pious assembly.

376.—SAINTS OF THE EIGHTEENTH CENTURY.

1. **St. Leonard of Porto Maurizio** (d. 1751). His room is in the Franciscan Convent of S. Bonaventura on the Palatine. (See No. 183.) The portion of the building where it was situated has been destroyed by the Government; but the room has been rebuilt near the church with the original materials.

2. **St. John Baptist de Rossi** (d. 1764). Two rooms of the Saint exist, the one at S. Maria in Cosmedin, which he occupied as Canon of that church (see No. 109); the other at SS. Trinità

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dei Pellegrini, where he died. (See No. 271.) He is venerated as a second St. Philip Neri.

3. **St. Paul of the Cross** (d. 1775). His room may be seen in the monastery of his Order ("The Passionists"), on the Cœlian Hill, attached to the Church of SS. John and Paul. (See No. 69.) This Saint prayed constantly for the conversion of England.

4. **St. Benedict Joseph Labre** (d. 1783). This Saint, who chose to live as a poor mendicant for Christ's sake, was born of parents in easy circumstances and was well educated, being able to speak six languages. Being found in his agony on the steps of S. Maria ai Monti, he was taken by a charitable man to his house close by, No. 3, Via dei Serpenti, where he died. (See No. 175.)

In a house at No. 20, Via Crociferi, near the Fountain of Trevi, is a chapel of the Saint, full of objects that belonged to him. He is said to have received hospitality at this house.

In nearly all of the above rooms are preserved valuable relics and memorials of the Saints who dwelt there.

To these may be added (1) the room of Venerable **Joseph Pignatelli, S.J.,** at the little Church of Our Lady di Buon Consiglio, near the Colosseum; (2) the room of Venerable **Vincenzo Pallotti,** at S. Salvatore in Onda, near Ponte Sisto.

Blessed Gaspare del Buffalo (d. 1839) lived in the Palazzo Altieri (near the Gesù) where his father was a servant of the Prince.

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CHAPTER XX.

The Lenten Stations—Visit to the Seven Churches.

377.—THE LENTEN STATIONS.

The Stations, as observed in the earliest times, seem to have been visits of the clergy and faithful to the tombs of the martyrs, there to watch and pray in preparation for the conflict with the enemies of the Church. They are said to date from the fourth century. St. Gregory the Great, in 590, arranged the ceremonial of the stational processions, appointed the churches to be visited and the prayers to be recited; the churches he then assigned are nearly the same as at the present day.

The devotion of the Lenten Stations, as practised since St. Gregory's time, is intended to honour the tombs and the relics of the martyrs, and to obtain through the intercession of these glorious witnesses of the Faith, the help the Church needs for the spread of religion, the repression of heresies, the securing of peace in Christian countries.

List of the Stations.

Ash Wednesday	S. Sabina.[1]
Thursday	S. Giorgio in Velabro.
Friday	SS. Giovanni e Paolo.
Saturday	S. Agostino.
First Sunday in Lent	S. Giovanni in Laterano.
Monday	S. Pietro in Vincoli.
Tuesday	S. Anastasia.
Wednesday	S. Maria Maggiore.
Thursday	S. Lorenzo in Panisperna.
Friday	SS. Apostoli.
Saturday	S. Pietro.

[1] The page of each church will be readily found by referring to the Index.

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Second Sunday in Lent	S. Maria in Domnica.
Monday	S. Clemente.
Tuesday	S. Balbina.
Wednesday	S. Cecilia.
Thursday	S. Maria in Trastevere.
Friday	S. Vitale.
Saturday	SS. Marcellino e Pietro.
Third Sunday in Lent	S. Lorenzo fuori le mura.
Monday	S. Marco.
Tuesday	S. Pudenziano.
Wednesday	S. Sisto, SS. Nereo ed Achilleo.
Thursday	SS. Cosma e Damiano.
Friday	S. Lorenzo in Lucina.
Saturday	S. Susanna. S. Maria degli Angeli.
Fourth Sunday in Lent	S. Croce in Gerusalemme.
Monday	SS. Quattro Coronati.
Tuesday	S. Lorenzo in Damaso.
Wednesday	S. Paolo fuori le mura.
Thursday	S. Martino ai Monti.
Friday	S. Eusebio, S. Bibiana.
Saturday	S. Nicolà in Carcere.
Passion Sunday	S. Pietro in Vaticano.
Monday	S. Crisogono.
Tuesday	S. Maria in Via Lata.
Wednesday	S. Marcello.
Thursday	S. Apollinare.
Friday	S. Stefano Rotondo.
Saturday	S. Giovanni a Porta Latina.
Palm Sunday	S. Giovanni in Laterano.
Monday	S. Prassede.
Tuesday	S. Prisca.
Wednesday	S. Maria Maggiore.
Maundy Thursday	S. Giovanni in Laterano.
Good Friday	S. Croce in Gerusalemme.
Holy Saturday	S. Giovanni in Laterano.
Easter Sunday	S. Maria Maggiore.
Monday	S. Pietro in Vincoli. S. Onofrio.
Tuesday	S. Paolo.
Low Sunday	S. Pancrazio.

Note.—For information on the Lenten and Holy Week Services, see the *Diario Romano* of the current year.

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378.—VISIT TO THE SEVEN CHURCHES.

The devout practice of visiting the seven greater churches of Rome (viz., the five Patriarchal Basilicas of *St. Peter's*, *the Lateran*, *St. Mary Major*, *St. Laurence* outside the walls, *St. Paul's*, and the two other basilicas of the *Holy Cross* (S. Croce) and *St. Sebastian*, can be traced back to the seventh century, and has been enriched by many Popes with very great Indulgences. To gain these Indulgences[1] Confession and Communion are required in addition to the visits.

1. It is usual to make the visit to these seven churches on foot; but this is not necessary for the Indulgence. The distance is about twelve miles.

2. The first visit, that to *St. Peter's*, may be made in the evening, any time after the beginning of Vespers, *i.e.*, mid-way between noon and sunset. The other six churches can then be visited the next morning in the following order: *St. Mary Major*, *St. Laurence* (S. Lorenzo), *Holy Cross* (S. Croce) the *Lateran*, *St. Sebastian*, *St. Paul's;* or this order may be inverted.

3. No special prayers are prescribed, but it is usual to say five *Paters* and five *Aves* in each church for the intentions of the Holy Father. Many visit the seven privileged altars in the greater basilicas.

This devotion is recommended by the example of many great Saints.

(*a*) In the seventh century it was practised by *St. Begga*, the mother of Pipin of Heristal, and sister of St. Gertrude of Nivelles. She died in 698.

(*b*) In the fourteenth century it was practised by *St. Bridget of Sweden* and her daughter *St. Catherine.*

(*c*) In the sixteenth century it was the favourite devotion of *St. Philip Neri*, who for ten years made this pilgrimage every night, and, later on, came accompanied by his spiritual sons and numerous bands of youths, sometimes two thousand together; also of *St. Joseph Calasanctius*, who at one period made the visits nearly every day; and of *St. Charles Borromeo.*

(*d*) *St. Ignatius* and his companions, on the morning of their solemn Profession at St. Paul's, April 22, 1541, first made the visit to the six other churches.

(*e*) *St. Pius V*, when near his death in 1572, tried to make

[1] The intention should be formed of gaining all the Indulgences granted.

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the visit to the seven churches, but on reaching the Lateran was unable to proceed further. He knelt and kissed the lowest step of the Scala Santa, was carried back to his palace, and died a few days after.

(*f*) *St. Aloysius*, two days before entering the Society, went round the seven churches.

(*g*) *St. Benedict Joseph Labre* frequently made this pilgrimage.

(*h*) Popes *Paul V* and *Benedict XIII* visited the seven churches, accompanied by many of the Cardinals.

It is interesting to note that *St. Philip*, when leading numerous bands of youths to the seven churches, made them sing hymns and Psalms on the way, and took them to the grounds of the Villa Mattei, near S. Stefano Rotondo, for a rest and simple repast.

379.—THE CATACOMB OF ST. DOMITILLA, ON THE VIA DELLE SETTE CHIESE.

In visiting the seven churches the road between St. Sebastian and St. Paul's passes the entrance to this remarkable catacomb, which was originally the sepulchral vault of **St. Flavius Clemens** and his family.[1] This illustrious martyr of the first century, one of St. Peter's converts, was a relative of the Emperors *Vespasian*, *Titus*, and *Domitian*. The following table will show the **Saints** of the **Flavian family.** (*See across.*)

The Emperor Domitian intended the two boys, Vespasian and Domitian, to be his successors, and appointed Quintilian as their tutor, till he discovered they were Christians.[2]

In this catacomb were buried **St. Flavia Domitilla,** the younger, whose body was brought from the island of Pontia; **SS. Nereus and Achilleus,** martyrs, officers in her service, whose remains were brought from Terracina; **St. Petronilla Aurelia,** the spiritual daughter of **St. Peter.**

The bodies of the three first Saints were translated in the eighth century to the Church of SS. Nereo ed Achilleo on the Appian Way,[3] that of St. Petronilla to St. Peter's on the Vatican.

Dr. Northcote, in his *Roma Sotterranea*,[4] writes as follows of

[1] This catacomb is one of the most ancient and interesting of all in Rome, for it was founded by Christian members of the family of the ferocious Domitian. It was discovered by De Rossi in 1854, and the property, in which it stands, known as Tor Marancio, was purchased by Mgr. de Mérode about 1874.

[2] See No. 171. [3] See No. 192. [4] P. 70.

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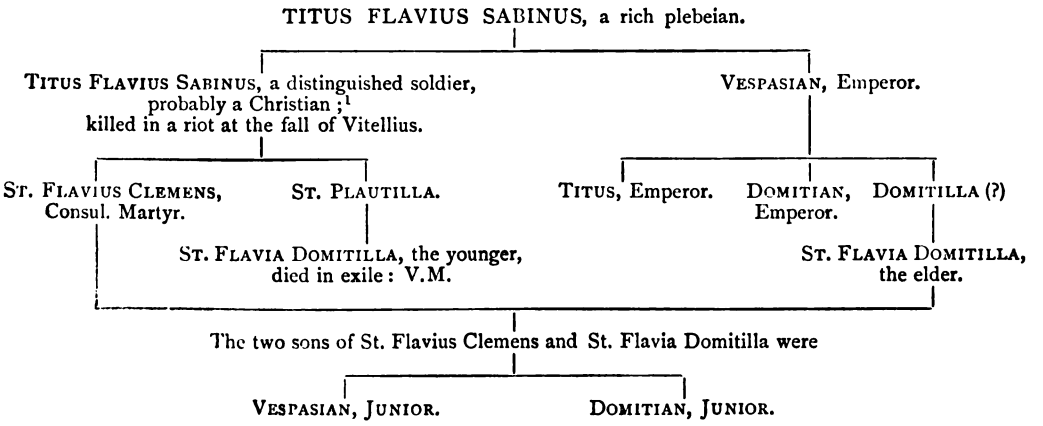

[1] See *The Month*, April, 1874, p. 471.

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this catacomb: "It is one of the most ancient and remarkable Christian monuments yet discovered. Its position, close to the highway; its front of fine brick work, with a cornice of *terra cotta;* the spaciousness of its gallery; the fine stucco on the walls; the eminently classical character of its decorations; all these things make it perfectly clear that it was the monument of a Christian family of distinction, excavated at great cost, and without the slightest attempt at concealment. The whole of the vaulted roof is covered with the most exquisitely graceful designs, of branches of the vine (with birds and winged genii among them) trailing with all the freedom of nature over the whole walls. Traces too of landscapes may be seen here and there; also representations of the Good Shepherd, an *agape* or the heavenly feast, a man fishing, Daniel in the lions' den, &c."

380.—BASILICA OF SS. NEREUS AND ACHILLEUS IN THE CATACOMB OF ST. DOMITILLA.

In 1874 a basilica of the fourth century was discovered here, originally divided into nave and aisles by two rows of columns, with the tomb of the martyrs in the centre of the apse. A marble fragment was also found representing the martyrdom of St. Achilleus.

In this ancient basilica St. Gregory the Great delivered his twenty-eighth homily, in which he says: "These Saints (Nereus and Achilleus), before whose tomb we are assembled, despised the world and trampled it under their feet, when peace, plenty, riches, and health gave it charms," &c. Among the most remarkable paintings in this catacomb are, a *portrait of our Lord*, occupying the centre of the vault in a cubiculum where among other subjects Orpheus is represented charming the beasts and birds with his lyre; Elias ascending to Heaven in a chariot of flame, and other Scriptural subjects.

381.—WITH THE SAINTS IN ROME.

Another form of Pilgim walk might be to visit the places associated with some particular Saint, also his shrine and relics, thus:

1. **With St. Peter in Rome.**—To visit the Aventine (S. Prisca), where he was the guest of Aquila and Priscilla; S. Pudenziana, where he was the guest of the Senator Pudens; the cemetery of Ostrianus, where he is said to have baptized; the catacomb of S. Priscilla, where he is thought to have placed his chair (*i.e.*, the centre of administration); the Palatine, where

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The three Patrons of Youth. (Chap. XIX.)

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he converted many noble persons; the Forum, where he defeated the diabolical power of Simon Magus; the Mamertine, where he was imprisoned; the chapel on the Ostian Way, where he parted from St. Paul on their way to martyrdom; the Vatican, where he was crucified; S. Maria Traspontina, where is the pillar of his flagellation; S. Pietro in Vincoli, where his chains are preserved; St. Peter's, where his tomb is; St. John Lateran, where his head is preserved.

2. **With St. Paul in Rome.**—To visit his prison at S. Maria in Via Lata; his school at S. Paolino della Regola, where he is supposed to have conversed with Seneca; the Palatine, where he was tried before Nero; the Mamertine, where he was imprisoned; Tre Fontane, where he was martyred; St. Paul's, where his tomb is; St. John Lateran, where his head is preserved.

3. **With St. Philip Neri in Rome.**—To visit S. Girolamo della Carità, where he lived thirty-three years; S. Maria in Vallicella, where he died; St. Peter's tomb, where he had an ecstasy; St. Sebastian (catacombs), where his heart was miraculously enlarged; Ponte S. Angelo, where he met St. Felix of Cantalice; S. Agostino, where he studied Theology; S. Tommaso in Parione, where he was ordained; Villa Mattei and S. Onofrio, where he led his young friends and the Dominican novices; S. Maria Sopra Minerva, where he had an ecstasy; S. Giovanni dei Fiorentini, where he established his first companions; St. Ignatius' Rooms, where he visited that Saint; his own room and shrine at S. Maria in Vallicella.

4. **With St. Ignatius in Rome.**—To visit S. Giacomo in Piazza Navona, where he probably stayed as a pilgrim; the Pincio, where he lived for a short time; Torre del Melangolo, near which he lived with St. Francis Xavier; the Lateran, where he prayed with ecstatic fervour and tears; St. Mary Major, where he said his first Mass; S. Maria in Monserrato, where he taught catechism; Ponte Sisto, where he saw the soul of Father John Codurius ascend to Heaven; S. Pietro in Montorio, where he made a retreat before accepting the office of General; St. Paul's, where he and his companions made their solemn Profession; S. Maria della Strada, to which he had great devotion; S. Balbina, where he went in his last illness; the room at the Gesù, where he died; his shrine in the Gesù; S. Eustachio, where the German College founded by him, was formally opened with great ceremony.

5. **With St. Francis Xavier in Rome.**—To visit the Pincio and the house near Torre del Melangolo, where he lived with St. Ignatius; S. Lorenzo in Damaso, where he preached; S. Luigi dei Francesi, where he heard confessions.

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6. **With St. Aloysius in Rome.**—To visit S. Andrea in Quirinale, where he made his noviceship; the Roman College, where he lived and studied; the Gesù, where he served Mass; the site of Villa Macao, where he went for weekly recreation; the Ospedale della Consolazione, where he served the plague-stricken; the Chapel of Madonna della Strada, where he often prayed; his room in the Roman College; his shrine in S. Ignazio, &c.

Similar lists might be made of places associated with St. Frances of Rome, St. Camillus de Lellis, St. Cajetan, St. Joseph Calasanctius, St. John Berchmans, St. Stanislaus Kostka, St. John Baptist de Rossi, St. Benedict Joseph Labre, Blessed Gaspare del Buffalo, and others.

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CHAPTER XXI.

VARIA. HOLY MEMORIES.

382.—FACTS, TRADITIONS, LEGENDS.

IN visiting Rome's holy places and examining its religious treasures and memorials, it is important to distinguish between ascertained *historical facts*, *venerable traditions* and *popular legends*.

The *first* no one questions.

The *second*, especially when very ancient, command respect, though we must be prepared to hear occasionally doubts raised as to the value of such traditions, on account of the absence or insufficiency of early documentary evidence. We may then suspend our judgment, till the doubt is cleared up, or we may accept with reserve what tradition sanctions.

The *third* may have an element of truth, that has been embellished by popular imagination; or they may be found to be positively false. In the latter case they must be at once rejected, but in the former, they may be usefully inserted in a Catholic book on Rome, noting, however, that they are only legends, and have no greater authority than popular belief. Recent historical research, while confirming the venerable and genuine traditions of Rome, has discovered that some of the popular stories and traditions about certain pictures, places, &c., are unreliable.

The Month[1] thus refers to the inexpediency of eliminating all legendary matter from a work of this kind: "The atmosphere of legend and tradition necessarily hangs round every ancient spot or edifice which has any notable history at all, and to scrape away everything for which positive documentary evidence cannot be found, is like chiselling over a mediæval cathedral to make it look new, as the ingenious Mr. Wyatt did at Durham. And, after all, in such cases as have here to be considered, legend and tradition bear witness at least to the fact which is more important than any other, namely, the

[1] December, 1903, p. 656.

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impression made on the minds of men by those upon whose memory they are grafted, and put, as it were, in tangible form the practical lessons of saintly lives."

383.—RELICS: THEIR AUTHENTICITY.

By **Relics**, in the ecclesiastical sense, are understood the mortal remains of the saints, the objects they made use of in their lifetime, or which they hallowed by their touch, also whatever has been in close contact with their persons, such as garments, books, crosses, instruments of martyrdom, &c.

The greater relics of our Redeemer's Passion are the Crown of Thorns, the Nails, the Holy Cross.

The honour paid to relics is indicated by the Council of Trent, session 25, chapter 6.

The *genuineness* and *authenticity* of such objects of public devotion has ever been a subject of anxious care to the Church. The Council of Trent (*ibid.*) provides against abuse, requiring Bishops to be especially vigilant in the examination and approval of relics. The fourth Lateran Council has a special enactment against the introduction of spurious and doubtful relics. The penalty of fabricating false relics, or publishing false miracles is excommunication. St. Gregory the Great administered a severe rebuke to certain Greek monks, who had been detected in fabricating relics.[1]

By the law of the Church no relic is to be exposed to public veneration unless its authenticity be attested by a notarial act, examined and countersigned by the diocesan authority. Should this "authentication," as it is called, be mislaid or lost, the relic must be withdrawn from public worship, save in the case of there being sufficient evidence to warrant the drawing up of a new authentication.

Occasionally one hears the authenticity of certain greater relics challenged, because of the absence of allusions to them, *v.g.*, in the ancient itineraries of the eighth and ninth centuries. In such cases we may suspend our judgment till the truth appears and the Church decides, or we may safely venerate what Catholics have venerated for long centuries, remembering that the merit of devotion does not depend on the secondary object (the relic), whether authentic or not, but on the person or persons whom we seek to honour in that object, *i.e.*, Christ and His saints. The same applies to holy pictures and places; in other words, Catholics pay to relics and images a *relative* honour, as they relate to Christ and His saints, and are memorials of them.

[1] *The Month*, January, 1870, pp. 29, seq., p. 33.

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On the Relics of our Lord's Passion at S. Croce, see an article by the late Right Rev. Dr Vertue in *The Month*, April, 1870, pp. 399, seq.

384.—ST. PETER AND ENGLAND.

Information on England's close attachment to St. Peter's See and its devoted loyalty to St. Peter's successor from the first introduction of the faith into the Island up to the so-called Reformation, will be found in a pamphlet by the Rev. J. D. Breen, O.S.B., entitled *The Church of Old England*, which is published by the Catholic Truth Society; also in **Cardinal Vaughan's** address at the Conference of the Catholic Truth Society in 1893, *On Blessed Peter and the English Church and People.*

From his Eminence's sermon at the Oratory on the occasion of the consecration of England to our Lady and St. Peter, June 29, 1893, we quote the following passage:

"And is there any hope that our patron, St. Peter, who for a thousand years made England religiously united, happy and prosperous, may return to lead his people along the paths of faith and salvation? There are assuredly reasons for hope. *First*, it was not the people who quarrelled with the gentle guidance of Blessed Peter. They had been ever on his side. They were cheated, deceived, and persecuted into schism and heresy. They were stripped of their religious inheritance by triumphant wickedness in high places. Regal despotism prevailed while popular liberty was still in its infancy. The sin of rejecting the Vicar of Christ does not, therefore, rest upon the English people. Their forlorn condition appeals to God for mercy, not for judgment. Naturally a religious people, they are capable of a generous response when they realize the greatness of God's love and discern the manifestation of His will. *Secondly*, are not signs of repentance discernible, and have not the claims of Blessed Peter been increasingly recognized, during the last sixty years, by representatives of all classes of English people? How many eminent members of the learned professions—lawyers, physicians, and clergymen? How many members of the military, naval, and civil services? How many men distinguished in science, arts, or literature? How many representatives from all walks of life—the highest and the lowest—have declared themselves ready to suffer all things, in order to attain to that union in faith and salvation which are to be found only in communion with Blessed Peter. A *third* reason for hope is found in the multitude of English men and women who are being marvellously drawn by God to profess

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doctrines which their fathers had been taught to denounce. Nothing is now dearer to them than the ancient name of *Catholic*, nothing more attractive than Catholic doctrines and practices, and, as far as they may venture, they clothe themselves and their worship in the sacrificial and ceremonial robes of the Catholic liturgy. Their aspirations and yearnings after communion with the old religion of Catholic England are such as almost to persuade them that they are already one with it," &c.

385.—ST. PETER AND IRELAND.

The intense devotedness of St. Patrick to St. Peter's See is known to all; it is embodied in his charge to his disciples: "As ye are Christians, so be ye also Romans;"[1] *i.e.*, let the truth and soundness of your Christianity be evidenced by your faithful adherence to the Holy See. Through all the weary centuries of persecution faithful Ireland has never once wavered in its attachment to the Holy See. The doctrine it received from Rome it learnt and practised so well that it became the *Island of Saints*. And those nations which had for many ages looked down on all others as barbarians, did not refuse to receive from an island that lay at the farthest point of the (to them) uncivilized world, their most renowned teachers and guides in the greatest of all sciences, that of the Saints.

Many of Ireland's noblest sons have shed their blood in defence of the rights of the Church and of the Holy See, two of the most heroic of these Confessors of the Faith being Venerable *Oliver Plunket*, Archbishop of Armagh, and Venerable *Dermot O'Hurley*, Archbishop of Cashel. In February, 1905, the Cause of Beatification of these Irish martyrs, some three hundred and fifty in number, was formally proposed to the Sacred Congregation of Rites, and it bids fair to obtain a successful issue, so that we may hope to see them beatified at no distant period. In January, 1905, the Holy Father received in private audience Mgr. Murphy and Father Conmee (the Postulator and Vice-Postulator of the Cause), and His Holiness expressed his great interest in its progress. Referring to Cardinal V. Vannutelli's visit to Ireland (December, 1904), he said the Cardinal had told him that never in all his life had he witnessed so much enthusiasm for the faith and for the Holy See as in Ireland.

[1] "Book of Armagh," fol. 9.

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386.—AT THE HOLY FATHER'S FEET.

Pilgrims desirous of seeing the Holy Father should address themselves to the Rector of the College of the country to which they belong (English, Irish, Scotch, North American, Canadian), who will give them an introduction to His Holiness' Maestro di Camera. They may also apply to any Archbishop, Bishop, or to any priest known at the Vatican. The privilege of kneeling at the Vicar of Christ's feet and receiving his blessing is one that will never be forgotten. We are there kneeling at the feet of him, whom St. Bernard, writing to Pope Eugenius III in the twelfth century, styles Prince of Bishops, Heir of the Apostles, Guide of Nations, Refuge of the Oppressed, Advocate of the Poor, Terror of the Wicked, Father of Kings, Priest of the Most High, Vicar of Christ.

We are kneeling at the feet of him who holds the greatest position in the world, who without army, navy, parliament, or fixed revenue and resources, rules over two hundred millions of subjects, and whose rule is accepted by them with hearty loyalty and thorough obedience.

We grow bewildered as we think of all the majesty and power which that venerable figure represents. He is the Vicar of Christ on earth ; he is the one great shepherd of the whole flock ; he is the infallible interpreter of the truths of faith ; he is the reigning monarch of a dynasty that counts the Empires of Europe as children of a day. The high road of the centuries is lined with the sepulchral monuments of human institutions, dismal landmarks in history ; thrones and constitutions are there seen crumbling by the wayside ; sceptres lie broken, and crowns are tumbled in dishonour in the dust ; but that wonderful institution of the Papacy, not human but Divine in its origin, outlasts all changes of time, and race, and customs, and governments : and is as fresh, as youthful, as full of vitality, after nineteen centuries, as on the first great Pentecost Day. *Quare fremuerunt gentes, et populi meditati sunt inania ?*

387.—O ROMA FELIX.

During our stay in Rome we have tried to live with the Saints ; we have visited their rooms, prayed at their shrines, followed in their footsteps ; we now leave their city with regret, envying, perhaps, the happy lot of those whose privilege it is to live on ground so holy, so near to Christ's Vicar, in the very heart of the Church, in the very centre of faith and unity.

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"O happy Rome! thou who wast consecrated with the glorious blood of the two Princes of the Apostles. Empurpled with their blood, thou alone surpassest whatever else of beauty the earth possesses."[1]

St. John Chrysostom, speaking of the glory of Rome, exclaims with enthusiasm: "The heaven, resplendent with the sun's rays, does not shine with greater brilliancy than the city of Rome, illumined by the splendour of the two Apostles. I admire Rome, not for its wealth of gold, its columns, its splendid decorations, but because of those two pillars of the Church," whose remains it enshrines.

Hail, Rome, the city of the saints, the Jerusalem of the New Testament, the beginning of our joy, the source of every spiritual blessing, the centre of our holy faith, the home of Christ's Vicar on earth, the fountain head of all spiritual jurisdiction!

Hail, Rome, the Rock on which the Church stands solidly built, while the dust of empires crumbles round its base;—the chosen capital of God's Kingdom on earth, that Kingdom which powers and principalities vainly spend themselves in trying to overthrow.

Thoughts of Rome will accompany us to our distant home; memory will cherish the recollection of its catacombs, of its countless shrines, of its myriad saints, of its aged Pontiff, that frail figure, seeming more spirit than man, standing alone in his isolation, with the keys in his hands, the human representative of Divine authority on earth.

The mind will often recall the emotions we felt when prostrate at St. Peter's tomb, when kneeling at the feet of Christ's Vicar, when praying in the rooms of the saints, when pressing our lips to their shrines, when treading on the soil empurpled with their blood.

"If I forget thee, O Jerusalem, let my right hand be forgotten.

"Let my tongue cleave to my jaws, if I do not remember thee: if I make not Jerusalem the beginning of my joy."[2]

[1] Hymn of the Church.
[2] Psalm cxxxvi. 5, 6.

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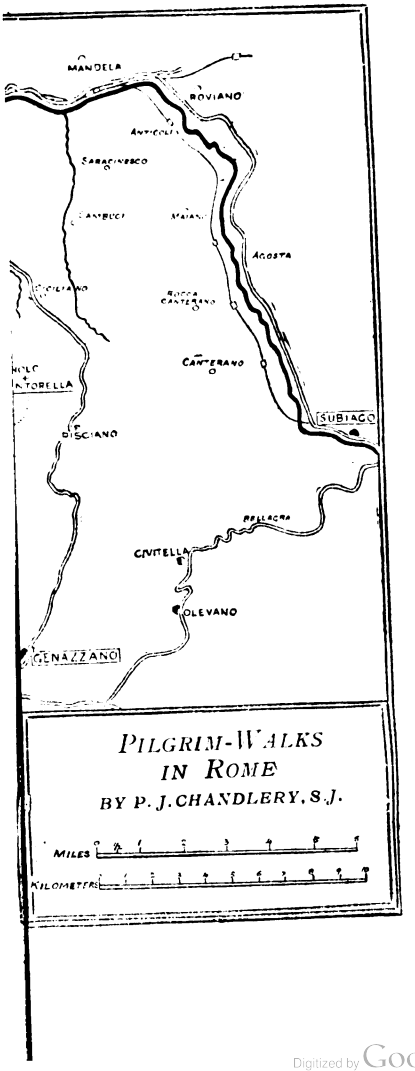

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PART II.

CHAPTER XXII.

To Tivoli and Neighbourhood.

388.—Tivoli, the ancient Tibur, the city by the rushing waters.[1]

This interesting old town, distant about eighteen miles from Rome, is seated among rocks and waterfalls, amidst wild and beautiful scenery, a very paradise for artists and antiquarians. It is sheltered on one side by Mount Catillo and a range of the Sabine hills, and commands on the other an extensive view over Rome and the broad, treeless Campagna. The journey from Rome may be made either by train from the Central Station or by steam tramway from the Porta di S. Lorenzo.[2] Both lines have their advantages: the tramcar brings us past Hadrian's Villa, then up a steep hill, the road winding through shady olive groves and vineyards, with charming views at every bend; while from the train besides interesting glimpses of the surrounding landscape, the principal waterfalls may be seen to advantage. Near the town gate will be noticed a picturesque five-story castle built by Pius II. In classical times **Tibur** was a favourite resort of many of the wealthy Roman nobles and patricians. Here **Mæcenas**, the Emperor **Augustus**, **Sallust**, **Quintilius Varus**, and others,[3] founded luxurious villas, surrounded by delightful parks and gardens, and enriched with costly treasures of art, often brought as the spoils of war from the distant East. Under the Emperor **Hadrian** Tibur reached the summit of its splendour, but in the sixth century its greatness rapidly declined, the fierce troops of **Genseric** and **Totila** making short work of its haunts of luxurious vice, and

[1] *Præceps Anio*, Horace, Carmina I. (7) 6.

[2] Those who drive to the steam tramway should dismiss their cab at the Porta S. Lorenzo, to avoid paying the extra-mural tariff.

[3] Horace's Sabine Farm is thought to have stood beyond Rocca Giovine, to the north of Vicovaro, though he was probably a frequent companion of Mæcenas on his excursions to his Tiburtine villa.

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robbing it of nearly all its artistic treasures. The town seems to have lost its ancient name, *Tibur*, and assumed that of *Tivoli* about the eighth century. In the middle ages it shared the trials and vicissitudes of Rome.

The present town, though not handsome, contains some fine buildings, and is said to be very healthy because of its high elevation—696 feet above the sea-level. Now, as in former days, its pride and ornament consists in the falls of the **Anio** (Teverone) which glides gently through the town till it reaches the brink of a rock, whence it takes a mad plunge of some 320 feet down a steep precipice, then boiling for an instant in its narrow channel rushes headlong through a chasm in the rock into the caverns below. The water, thickly charged with carbonate of lime, is continually piling up obstructions, with the result that the most glorious cascades are formed here and there down the precipitous cliff. Below the falls is a fairy-like glen of wildest beauty. "The abyss is semicircular, a deep dell of luxuriant foliage and lichen-covered rocks, with cataracts leaping from ledge to ledge, the water sparkling and glancing in the sunshine," as it hurries on its downward course. The paths leading to the grottoes and the glen are in part steep and craggy, where climbing is dangerous and a false step might be fatal. So it is advisable to take a guide, offering to pay him not more than 1½ lire for the *giro*, or entire round.[1]

Two ancient monuments claim our first attention: (1) The far-famed **temple of the Sibyl** (sometimes referred to as the temple of **Vesta**) standing on the edge of the abyss formed by the deep glen that curves into the mountain. It is a circular edifice of eighteen Corinthian columns, ten of which are well preserved, perfectly moulded, and turned by age to a rich orange colour. Enthroned on its pedestal of rock, with the velvet verdure at its feet, this monument seems an exquisite picture of art crowning nature.

(2) Close by are the remains of **another temple** oblong in shape with four Ionic columns: it has been transformed into the Church of S. Giorgio.

389.—LA GRANDE CASCATA—THE GREAT WATERFALL.

In the year 1836, an inundation of the Anio swept away a church[2] and a number of houses. To prevent the recurrence of a similar disaster a gigantic work of engineering skill was

[1] Where no previous bargain is made the guide will probably claim four or five lire, or even more.

[2] *S. Maria del Ponte.*

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undertaken by Pope Gregory XVI, which involved no less a task than that of diverting the course of the river. Two shafts, 290 and 330 yards long, were driven through the heart of Monte Catillo; and into them a good part of the water of the Anio was directed. Along these the stream rushes smoothly but rapidly, till reaching the outlet it falls with terrific force, foaming and boiling, a depth of 320 feet. A tablet down in the glen marks the spot where Pope Gregory sat, when for the first time the waters burst through the sluice and plunged with a deafening roar down into the depths below.

The Grottoes of Neptune and the Sirens.—Descending carefully among the riven and shattered rocks, we reach at the bottom of the chasm a cavern deep, dark, and beautiful, where the river may be seen writhing and struggling through its rocky prison, then escaping to rush madly on to the second fall, where it descends in two immense sheets of water, with a force that threatens to sweep everything before it.[1] The dim light, the pendent, moss covered rocks, the boiling waters, the huge boulders wet with spray, the foliage struggling through the crevices, all make up a wild weird picture, a sort of home of enchantment. *Domus Albuncæ resonantis—pendentia pumice tecta.*

390.—THE SACRED EDIFICES.

1. The **Cathedral**, dedicated to **St. Laurence** the Martyr, occupies the site of the temple of Hercules, which temple was transformed into a church by the Emperor Constantine.[2] In the Vandal and Gothic invasions of the sixth century it was plundered of its treasures and greatly injured by fire. The ancient edifice, basilica in form, rich in marbles and frescoes, was unfortunately destroyed in 1635, and the present edifice erected in its stead. Its architectural and artistic merits are but few. Under the high altar is the shrine of **St. Generosus,** a martyr of Tivoli, and beneath the altar of the chapel of SS. Salvatore stands that of **St. Quirinus,** priest and martyr, who also belongs to Tivoli. In the chapel just mentioned is preserved a very *ancient painting of our Saviour* seated on a throne: the figure being almost wholly covered with silver plates. This picture, which is greatly revered by the faithful, is said to have been brought from *Tusculum*, and to have been presented to Tivoli by Pope St. Simplicius.

[1] The Cascades are utilized for the electric lighting of Rome.

[2] In front of this temple St. Symphorosa and her children suffered part of their martyrdom.

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2. **S. Andrea,** an ancient church restored in the seventeenth century, is said to have been built originally by St. Silvia, the mother of St. Gregory the Great, but this seems mere conjecture. It formerly belonged to the Camaldolese monks, and **St. Romuald,** when in Tivoli, may have stayed in the enclosure adjoining it. In 1836 the church was given by the monks to the Confraternity of St. Rocco, whose own church, that of *Madonna del Ponte*, had been swept away by the great flood mentioned above. For some years before 1897 the Jesuit Fathers, driven from their own college in 1870, had the use of this church.

3. **S. Vicenzo,** built in 1286 and dedicated to St. Vincent the martyr. Beneath is a crypt somewhat resembling a cistern, where **St. Symphorosa** and her seven children are said to have concealed themselves when Hadrian ordered their arrest.

4. **S. Giovanni,** a very ancient church of St. John the Evangelist. It has some valuable paintings.

5. **Il Gesù,** the Jesuit church of the Holy Name, built in 1587, from which the Fathers were driven in 1870. Adjoining it is the former Jesuit college, founded originally by St. Ignatius about the year 1548, though in a different place, viz., on the site of **Mæcenas' villa,** which had been presented to the Saint by Don Luis de Mendoza.[1] In this college was long preserved a large crucifix given by **St. Veronica Giuliana** to her director, Father Crivelli. The present building dates from 1712.

6. **S. Pietro,** near the Villa d'Este, supposed to occupy the site of the villa of P.C. Scipio Nasica. Under the high altar is enshrined the body of **St. Getulius,** martyr of Tivoli, the husband of St. Symphorosa.

7. **S. Maria Maggiore,** also near the Villa d'Este. Over the high altar is the greatly revered picture of *Madonna delle Grazie*, said to have been presented by Pope St. Simplicius.

391.—THE SAINTS OF TIVOLI.

(*a*) **St. Getulius,** martyr, the husband of St. Symphorosa, was of illustrious rank, and held the office of tribune or colonel in the Roman army under Trajan and Hadrian. On his conversion to the Faith he gave up his commission and came with his family to live at Tivoli. He and his brother **St. Amantius,** also a colonel in the army, were arrested by Hadrian, put to the torture, and finally beheaded at Tivoli, about A.D. 137.[2] St. Symphorosa rescued their bodies and buried them in a tomb on her estate.

[1] See No. 394. [2] See p. 295.

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(*b*) **St. Cerealis,** martyr. He was the officer sent by Hadrian to arrest Getulius and Amantius, but was won over to the Faith by their heroic constancy and had the happiness of being their companion in martyrdom.

(*c*) **St. Primitivus,** also associated in martyrdom with the three Saints just mentioned.

(*d*) **St. Symphorosa,** the widow of St. Getulius, was by Hadrian's order arrested with her seven sons some months after her husband's death, then dragged to the temple of Hercules, beaten, struck in the face, hung up by the hair of the head and finally thrown into the river Anio with a heavy stone fastened to her neck.[1] On the following day her children, **Crescens, Julian, Nemesius, Primitivus, Justin, Stacteus,** and **Eugenius,** were cruelly massacred near the same temple of Hercules.[2] The Emperor came the next day to the temple of Hercules, and at his orders the bodies of the holy martyrs were thrown into a deep pit, whence they were afterwards rescued by the Christians and honourably buried in the cemetery *Ad Septem Fratres* on the Tiburtine Road.[3] A church in honour of these Saints was opened at Bagni di Tivoli in 1906.

(*e*) **St. Eustachius** and **family,** martyrs, are said to have resided near Tivoli, and to have owned considerable property, which Tertullus, father of St. Placidus, afterwards bequeathed to St. Benedict for his Order. At Mentorella[4] is shown the spot where St. Eustachius, while hunting, is said to have seen the stag with a luminous cross and an image of our crucified Saviour between its horns.[5] The story will be found under No. 398.

(*f*) **SS. Generosus** and **Majoricus,** martyrs, put to a cruel death for the Faith by Genseric, the Arian King of the Vandals. **SS. Victoria** and **Anatolia,** virgins and martyrs.

(*g*) **St. Severinus,** a Benedictine monk, in whose honour Honorius I. erected a splendid shrine near Tivoli,[6] &c.

392.—ST. ROMUALD AND OTHO III.

St. Peter Damian, in his *Life of St. Romuald,* the founder of the Camaldolese Order, tells us that this Saint happened to be in Tivoli, when the city was besieged and reduced to the last extremity by Otho III of Germany (A.D. 998). This Emperor had come to Rome to restore Pope Gregory V, and to depose

[1] Her brother, Eugenius, one of the chief Councillors of Tibur, rescued her body and buried it on the Tiburtine road near the city.
[2] See p. 295. [3] Marucchi, *Le Catacombe Romane,* pp. 694, seq.
[4] See No. 398. [5] See p. 347.
[6] Moroni, *Dizionario Storico,* vol. lxxvi. p. 82.

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the anti-Pope, John XVI (Philagetes), who had been intruded into the Papal Chair by the tyrant Crescenzio. The people of Tivoli having sided with the anti-Pope, the Emperor sent one of his officers named Mazzolino with a body of troops to occupy the city. In the attempt Mazzolino was slain, and this brought the Emperor to the gates of the city determined to take summary and severe vengeance. In their distress the Tivolese turned to St. Romuald, whom they knew to be greatly esteemed by Otho, and besought him to go to the Emperor and plead for mercy.

The Emperor consented at the Saint's entreaty to spare the lives of the citizens, but required the fortifications to be dismantled, the murderer of Mazzolino to be brought in chains to that officer's mother, and hostages to be delivered up to him as pledges of submission and fidelity. The Saint also obtained the mother's pardon for the murderer of her son, and is said to have induced Tammo, the Emperor's favourite officer, to quit the world and become a monk, thus to repair his sin of perjury and treachery: for he had pledged his word under oath to Crescenzio to spare his life on the capitulation of the Castel S. Angelo; but no sooner had he the tyrant in his power than he ordered him to be beheaded.

393.—ST. BERNWARD, BISHOP OF HILDESHEIM, AND POPE SILVESTER II.

The people of Tivoli having revolted against the Emperor's authority, Otho again returned, resolved this time to raze the city to the ground. Pope Silvester II and St. Bernward, both of whom had been tutors to him in his youth, hastened to try to avert the threatened slaughter and destruction. The Emperor once more gave way, but the annalist tells us that the leading citizens were required to present themselves before him, with neck and shoulders bared, each holding a sword in his right hand and a rod in his left, thereby confessing that they deserved to forfeit their life, or if that were spared, to be severely scourged with rods: they bound themselves, moreover, under oath to destroy their walls and fortifications, and never again to rebel against his sovereign authority. The Emperor seems to have been satisfied with this act of humiliation, and withdrew his army, leaving the people and city untouched.

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394.—ST. IGNATIUS OF LOYOLA AT TIVOLI.

From Tivoli, on September 3rd, 1539, Cardinal Contarini wrote to **St. Ignatius** that Pope Paul III had by word of mouth approved the Formula of the Institute drawn up and presented by the Saint.[1]

In 1548 the Saint went to Tivoli, at the Pope's desire, to restore peace to the people of that city and of Castel Madama, between whom a long-standing quarrel had broken into open war. In this the Saint was completely successful. At Castel Madama he is still remembered as a benefactor, and his bust may be seen in the church.

At Tivoli St. Ignatius lodged with *Luis de Mendoza*, a dignitary of the Cathedral of Segovia, who offered him a house in Tivoli with gardens attached, and the Church of Madonna del Passo, amidst the so-called ruins of the **palace of Mæcenas.** The gift was accepted, and this new establishment of the Society of Jesus was opened on the feast of the Nativity of our Lady, September 8th, 1548. The house and gardens remain: they belonged to the Jesuits till 1870, when they were appropriated by the Italian Government.[2] The place where Ignatius resided with Mendoza is now the property of Signor Truchies, whose family show with pride a room looking over the Campagna towards Rome which the Saint is said to have occupied. It is the end house on the north side of the street as you enter Tivoli from Rome.

395.—SOME HISTORICAL NOTES.

Tibur is older than Rome: it was quite an ancient city when Brutus and Cassius fled thither after the murder of Cæsar.

In 455 the city and neighbourhood were plundered by **Genseric,** King of the Vandals.

In 536 it was powerful enough to resist the attack of **Vitiges,** King of the Ostrogoths; and four years later its fortifications were strengthened by Belisarius.

In 544 **Totila,** King of the Goths, after gaining admission by treachery, put the wretched inhabitants to the sword. Unable at first to take Rome by storm or siege, he spent the winter with his army at Tivoli, converting Hadrian's villa into a fortress.

In the eighth century the Tivolese, abandoned by the

[1] Stewart Rose, *St. Ignatius Loyola and the Early Jesuits*, p. 263.
[2] *Ibid.* p. 320.

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Greek Emperor, and unable to defend themselves against the Lombards, chose the Pope as their sovereign.[1]

In 847 a portion of the Saracen army was defeated near Tivoli. The people of Saracinesco, many of whom have a decided Eastern look, are said to be descended from the Saracens.

In 853 Pope **St. Leo IV** passed through Tivoli on his way to Subiaco, where he had to consecrate two altars.

In 958 John XII, and in 981 Benedict VII followed the same route when on a journey to Subiaco.

In 998 occurred the siege by Otho III of Germany, mentioned above. After this Tivoli ceased to play an important part in history.

Two Popes were natives of Tivoli, viz., St. Simplicius (468—483), and John IX (898—900).

396.—THE VILLA D'ESTE.

A ten minutes' walk from the waterfalls brings us to the door of the famous Villa d'Este, built in 1549 at an enormous expense for Cardinal Ippolito d'Este, son of Alfonso II, Duke of Ferrara. This palatial building, now deserted, opens upon a broad terrace, at one end of which is a balcony overlooking the Campagna. The gardens are wonderfully beautiful. "Terrace after terrace rises from the lower plane up to the huge palace, whose severe simplicity of design presents an admirable contrast to the elaborate terraces which form its support. Placing ourselves in the doorway, whose delicate workmanship breaks the long lines of the *façade*, we gaze down through an avenue of staircases and bubbling fountains sending up their spray of water like jets of jewels into the sunlight, to a large fountain on the lowest terrace, encircled by gigantic cypress trees, which half-conceal and half-reveal the distant expanse of the Campagna."[2] In the palace are some frescoes by Taddeo and Federico Zuccari, of no great merit.

397.—VILLA ADRIANA—HADRIAN'S VILLA.

Close to Tivoli lies Hadrian's Villa, a wilderness of vast ruins covering an area of several square miles. This Emperor, after travelling through his immense domains, returned home world-weary, and endeavoured to reproduce at this his villa all

[1] On the origin of the Temporal Power of the Pope, see p. 329.
[2] The New York *Messenger*, 1898, p. 35.

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the marvellous sights he had seen. It was also his desire to spend his last years here in luxurious ease and retirement, away from the cares of government. The mass of ruins resembles rather the remains of a town than of a palace, even though that of an Emperor, including as it does a Greek theatre, a race-course, a swimming-bath, hot baths (Thermæ) on a vast scale, a large library, an immense painted porch (*Poecile*) in imitation of that of Athens, a golden palace, an academy, a *crypto-porticus*, a basilica, a court with a colonnade of sixty-eight columns, barracks for the imperial guard, luxuriant gardens, a temple and Vale of Canopus, flowing streams led in marble canals on which boats were floated, &c. The whole is described by Hadrian's biographer, Spartian, as a marvel of architecture and landscape-gardening.

The villa is said to have been despoiled of its principal masterpieces by **Caracalla,** who took them to embellish his Thermæ in Rome. In 544, it was used by **Totila** as a fortress and suffered great injury. During the following centuries the ruins afforded valuable building material for the palaces of Tivoli, and in the sixteenth century they yielded an inexhaustible supply of works of art, which have gone to enrich the museums of Rome and other capitals.[1] The mosaic pavements still preserved show how artistic and luxurious the apartments were.

Hadrian and St. Symphorosa.—Having finished this gigantic villa the Emperor proceeded to dedicate it by heathen rites and ceremonies, and first by offering sacrifices in order to elicit favourable oracles from the idols. To the invocations made by the priests, the demons answered: "The widow Symphorosa and her seven sons torment us by invoking their God: if they sacrifice we promise to be favourable to your vows." Hadrian, alarmed at this answer, ordered Symphorosa and her sons to be seized and brought before him. The story of their martyrdom may be read in Alban Butler.[2]

398.—VICOVARO—MENTORELLA.

Vicovaro, anciently Varronis Vicus, a village between Tivoli and Subiaco, is interesting because of its association with **St. Benedict.** The fame of the Saint's penitential life at Subiaco having spread abroad, the monks of Vicovaro, on the death of their Abbot, invited him to come and rule their monastery. Benedict was very reluctant to accept such an

[1] A good description of this wonderful villa will be found in *Études*, June 20, 1906, pp. 831, seq.

[2] *Lives of the Saints*, July 18.

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office and long resisted their wishes, only yielding when he felt it was God's will. The discipline of the monastery had grown very relaxed, and it seemed impossible even for a saint to bring it to order. Some of the more worldly monks conceived a great dislike for him, and even carried their aversion so far as to mingle poison with his wine. The Saint, before drinking, made the sign of the Cross over the glass, and at once it broke as if a stone had struck it. "God forgive you, brethren," he said with his usual meekness and tranquillity of soul, "you see now I was not mistaken when I told you that your manners and mine would not agree." He therefore left them and returned to his solitude at Subiaco. It is a pity that the building where this event happened is not kept in a more decent state.

Some twelve miles from Tivoli is the famous sanctuary of **Our Lady of Mentorella,** where a miraculous figure of the Blessed Virgin with the Holy Child (a wood carving) has been greatly honoured since the twelfth century. Near the church is a grotto which **St. Benedict** is said to have occupied for a while before retiring to Subiaco.

On the left side of the church a flight of sixty steps cut in the living rock leads up to a chapel, which is supposed to mark the spot or scene of **St. Eustachius'** marvellous conversion in the days of the Emperor Trajan. The story is a familiar one to most Catholics. Hunting one day in the forest, **Placidus,** as the Saint was called before baptism, saw before him a white stag of rare beauty. He pursued it, but it escaped to a high rock that was almost inaccessible. As Placidus scanned the mountain-side to see if there was any possibility of following up his prey, he beheld between the horns a crucifix surrounded with radiant light. Dazzled by the vision, he dropped upon his knees, and heard a voice saying, "Placidus, why dost thou persecute Me? I am Christ, whom thou hast hitherto served without knowing Me."[1]

This led to his conversion to the true faith, for which faith he and his family suffered martyrdom in Rome near the Colosseum.[2] Pilgrims usually ascend the sixty steps to the chapel of St. Eustachius on their knees.

Our Lady's sanctuary is a great place of pilgrimage, and on St. Michael's feast (September 29), as many as twenty confessors have been seen hearing confessions. It belonged to the Benedictines of Subiaco, who, however, were obliged to

[1] This story, though told by St. John Damascene in his third sermon *De Imaginibus*, is generally treated as legendary.

[2] See No. 299.

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leave it, and for a long time it lay in a ruined state, the pilgrimage being discontinued. In the seventeenth century **Father Anthony Kircher, S.J.**, the eminent archæologist, restored it with alms collected in Germany, and by his zeal revived the ancient pilgrimage. In accordance with his dying wish, his **heart** was buried at the foot of the altar (A.D. 1683). For a considerable period the Jesuit Fathers had charge of Mentorella ;—**Father Joseph Mazzolari, S.J.**, better known as "Marianus Parthenius," who died in 1786, was distinguished by his zeal here and elsewhere in spreading devotion to the Blessed Virgin. His **heart** is buried in the sanctuary. The Polish Fathers of the Congregation of the Resurrection now serve our Lady's chapel, which, in spite of the distance from Tivoli and the steep ascent, attracts crowds of devout pilgrims. On *Monte Guadagnolo*, near Mentorella, was erected a large cross in the year 1900, as an act of homage to our Redeemer at the opening of the new century.

Note.—The students of the Irish Dominican Priory of San Clemente and of the Irish College, Rome, have villa residences at Tivoli, where they spend the summer vacation. Attached to the residence of the Dominicans is a church dedicated to St. Michael.

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CHAPTER XXIII.

To Frascati and Grotta Ferrata.

399.—FRASCATI.[1]

FRASCATI is a pretty place comprising many attractions—natural, religious, artistic, historical, and archæological. Pleasantly situated[2] on the slope of the Tusculan hills, it overlooks Rome and the mysterious Campagna; the air is fresh and bracing, cooled by mountain and sea breezes; the town is bright and cheerful, and the people seem to be good and contented. It is girt round with palatial villas—Mondragone, Aldobrandini, Rufinella, Falconieri, &c., each having a romantic history of its own; each standing with a lordly air amid embowering woods, rich olive groves, and picturesque gardens. There are also in the neighbourhood extensive remains of the ancient mansions of Lucullus, the Quintilii, &c. The name **Frascati** is supposed by some to be derived from *frasche, i.e.*, huts made of branches, in which the inhabitants of Tusculum were compelled to live after the destruction of their city (A.D. 1191). Others say that it was called *Frasche* because of the underwood with which were covered the ruins of the villas of Lucullus, the Quintilii, &c.

The *principal churches* are:

1. The **Cathedral**, known as *San Pietro*, erected in 1700 in the time of Innocent XII, and dedicated to the Prince of the Apostles.[3] There is not much in the interior that calls for special notice. To the left of the high altar is a memorial tablet to Prince **Charles Edward**, the young Pretender, grandson of James II, who died at Florence in January, 1788. His body

[1] The journey from Rome may be made either by train or by electric tramway. The railway was opened by Pius IX in 1856.

[2] It is 1,002 feet above the sea-level, and has about 8,500 inhabitants.

[3] The old Cathedral of S. Rocco is still standing in the lower part of the town.

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Tivoli. (Chap. XXII, No. 388.)

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Frascati. (Chap. XXIII, No. 399.)

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lay for some years in this cathedral, till it was transferred to the Stuarts' tomb in the crypt of St. Peter's in Rome.

The chapel to the left of the high altar has a fine *Madonna Addolorata*, greatly venerated by the people, the eyes of which are said to have moved in 1796.[1]

In the central chapel of the left aisle is a very ancient picture of our Lady, which may have come from Tusculum.

2. The **Gesù**, or old Jesuit church, adjoining the former college of the Society[2] (now the Diocesan Seminary), from which the Society was driven in 1772. It was built in 1705 by the Fathers, helped by the liberality of Princess Aldobrandini. The flat ceiling of the sanctuary was painted by Brother Andrew Pozzi, S.J., to represent a cupola: it is a marvellous feat in perspective; as seen from the centre of the nave the illusion is perfect. Above the side altar, to the left of the sanctuary, is the **miraculous picture** of our Lady and Child which **Blessed Antony Baldinucci** carried with him on his missions. Cardinal Odoardo Farnese, Bishop of Tusculum, is buried in this church.

On May 14th, 1858, Pope Pius IX came to Frascati and was received at the Chiesa del Gesù by Cardinal Azevedo, the cathedral being closed for repairs.

3. **S. Rocco**, formerly known as *S. Maria in Vivario*, was the cathedral till 1700. It was raised to that dignity by Pope Paul III, who decreed that Frascati was to be a city and called *Tusculum novum*. The church, dating probably from 1296, is said to have existed as an oratory of our Lady before the destruction of Tusculum (1191). The campanile was built in 1305.

At the left on entering is a chapel containing the greatly revered **frescoes of S. Rocco** and **S. Sebastian**, miraculously discovered in 1656. At the time Italy was suffering from a terrible pestilence, and the people of Frascati were in great fear of the infection. On the morning of June 18th, a poor woman was praying in this church, when suddenly she saw some pieces of plaster fall off the wall, and a picture come to light. At first only an arm and part of a figure could be seen. The clergy and people at once gathered in the church, and as they prayed the rest of the plaster coating fell, revealing a picture of S. Rocco and S. Sebastian. The town was saved from the contagion, though thousands perished in Rome and the neighbouring villages of Albano, Marino, and Grotta Ferrata.

[1] *Atlante Mariano* of Father Gumppenberg, S.J., vol. vii. p. 357.

[2] The college was opened in 1701, but the Society had a residence here long before that.

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4. **S. Francesco,** near the station, the church of the Franciscans.

5. **Madonna di Capo Croce,** belonging to the Theatines, is the principal sanctuary of our Lady in Frascati. At the time of the siege of Rome by Constable de Bourbon's Lutheran soldiers in 1527,[1] who committed worse ravages in the Eternal City than the Goths and Vandals, Frascati was threatened by these wild, undisciplined troops. They entered the town and advanced as far as a little sanctuary, where an ancient picture of our Lady was much venerated. Here they were stopped by a miraculous apparition and a menacing command: "Go back, soldiers, for this place is mine"—(*Addietro, fanti, che la terra è mia*). Terrified at these words the soldiers took to flight, and the city was saved from the threatened massacre. On the spot where this event took place the church *Capo croce* was built to enshrine the miraculous Madonna. The mantle of our Lady in the painting is said to have been retouched by Domenichino. In the ceiling a large painting represents the miraculous preservation of the city.[2] Every fifty years a great procession takes place, and the picture of our Lady is carried in great pomp to the cathedral.

6. **Madonna delle Scuole pie,** belonging to the Scolopi. In it is preserved a painting of our Lady that belonged to **St. Joseph Calasanctius.**

7. **I Cappuccini,** church and convent of the Capuchins, where may be seen the monument and room of Cardinal Massaia, who was for thirty-five years a missionary in Ethiopia. The church is very simple, but contains some fine pictures.

400.—SAINTS AT FRASCATI.

St. Ignatius of Loyola (d. 1556). In 1538 the Saint had been grossly calumniated by a certain friar, Fra Agostino, who from the pulpit denounced him as a heretic. To vindicate his innocence, the Saint applied, in the interest of the Society, to the Governor of Rome for an immediate trial. This was granted, and his accuser was forced to retract in public, but no formal sentence was given, though the Saint pressed for this. Pope Paul III happened to be at Frascati on his return from Nice. St. Ignatius went to him and obtained from him a fresh trial with a public verdict triumphantly vindicating his innocence and silencing his accusers for ever.[3]

[1] See p. 394.

[2] See *Frascati and its Environs*, by C. F. H., p. 79.

[3] Stewart Rose, *St. Ignatius Loyola and the Early Jesuits*, p. 255.

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St. Francis Borgia (d. 1572). Already in Father Lainez' time[1] the Jesuits owned a residence at Frascati, which in the year 1601, developed into a college. To this residence, St. Francis Borgia, the third General of the Society (1565—1572) came occasionally for a brief rest, the site of his room being indicated by an inscription in the left transept of the church of the Gesù.

St. Charles Borromeo (d. 1584). In 1579 this Saint came to see Pope Gregory XIII in the Villa *Mondragone*, to confer with him on matters of ecclesiastical jurisdiction in Milan, his rights as Archbishop being questioned by the arrogant Spanish governor. The Saint stayed eight days at Mondragone, where the room he occupied may still be seen. In 1582 the Saint came again to Mondragone at the invitation of his cousin, Cardinal Altemps, the builder and owner of the villa.

St. Joseph Calasanctius (d. 1643), the founder of the Scolopi,[2] opened a house for his Religious at Frascati, to which he came several times. His picture of our Lady is preserved at Frascati in the church of his Order.

St. Aloysius Gonzaga (d. 1591). The Saint used to come with the other scholastics of the Roman College to spend the summer vacation at Frascati, the house where they stayed being the present *Villa Borzari*. Father Cepari, in his Life of the Saint, speaking of these scholastics, says that "they seemed like angels from Heaven."[3] The room the Saint occupied, transformed into a chapel, may still be seen.

St. John Berchmans (d. 1621) also came to Frascati with the other Jesuit scholastics in the summer vacation, and it was his delight to make pious pilgrimages in our Lady's honour to her sanctuary at *Grotta Ferrata*.

Blessed Antony Baldinucci (d. 1717) lived for several years in the Jesuit College (the present Seminary) at Frascati. In the upper part of the building may be seen the tiny room that he occupied. It contains a small altar, a portrait of the *Beato*, and an old worm-eaten *prie-dieu* which he is believed to have used. In the Church of the Gesù is his miraculous picture of our Lady, and one of the confessionals still remaining was no doubt used by him.

St. Philip Neri (d. 1595) when at Frascati stayed at the Villa Soria in the lower part of the town. The room he occupied is still shown.

[1] He was the second General of the Society, from A.D. 1558–1565.

[2] See p. 360.

[3] Cepari—Goldie, *Life of St. Aloysius*, p. 181.

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401.—TUSCULUM.

From the Villa Rufinella[1] an ancient road leads to the site of **Tusculum**, a city that was old before Rome was thought of, founded, it is said, by Telegonus, the son of Ulysses. It was the birthplace of *Cato* the elder, and a favourite residence of *Cicero*. "In the middle ages the ancient castle on the summit of the hill was occupied by a warlike race of Counts (*I Conti*), who were generally in league with the emperors against the Romans. The latter, having been signally defeated in the reign of Frederick I in 1167, retaliated by dismantling the castle in the pontificate of Celestine III in 1191."[2] There is little left of ancient Tusculum but a heap of ruins. The theatre is well preserved, also a portion of the ancient walls. The place has interesting memories.

Tertullus, the father of **St. Placidus**, owned some property at Tusculum, which he gave to **St. Benedict** in 521.

In 1151, Pope **Eugenius III**, forced to leave Rome by the riotous conduct of the people, came to Tusculum, where he was visited by King Louis VII of France, on his return from the Crusades; also by **St. Bernard**, his old master when a Cistercian monk, who acted as peacemaker between the Pope and the Romans.[3]

The **Counts of Tusculum** were very powerful and aggressive; they tried to make themselves masters of Rome, and succeeded by violence and other unworthy means in controlling the Papal elections: Popes John XI (d. 936), John XII (d. 964), Benedict VII (d. 984), Benedict VIII (d. 1024), John XX (d. 1033), Benedict IX (d. 1044), Benedict X (d. 1059), were all of this family.

In 882 the Counts of Tusculum imprisoned Pope John VIII, who died of the hardships he had to suffer.

In 911 they usurped the Governorship of Rome, and became veritable tyrants. The cruelties of Count Alberico I and his wife, Marozia, against Popes Landon (d. 914), and John X (d. 915), roused the indignation of the Roman people, who drove them from the city. The **destruction of Tusculum** on Good Friday, in 1191, was thought to be a just retribution for the crimes of its rulers, and especially of the crime of intruding

[1] Also from the back of Mondragone. The Rector's leave is necessary to pass through the College grounds.

[2] Baedeker, *Central Italy*, p. 361.

[3] Moroni, *Dizionario Storico*, vol. xxvii. p. 198.

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their sons (John XI, John XII, Benedict VIII, Benedict IX),[1] often mere youths, into the Papal See.

The ascent to Tusculum, past Mondragone and the Camaldoli, is beautifully picturesque. The road winds upwards through whispering woods of beech and chestnut, and as we near the summit, ever new views of Rome and the Campagna unfold themselves before us. The further we climb the more delightful the scenery, extending from beyond Rocca di Papa and the Alban lake to the sea. Just below us to the north-east may be seen *Monte Catone* (Porzio) and the *Prata Portia*, once the property of Cato. Further off is *Lake Regillus* (now dried up), celebrated for the battle of the Romans against the Latins, B.C. 496; and towards the south are Mount Algidus, and the whole Latin Vale lying outstretched beneath us. *Præneste* (Palestrina) may be seen crowning an eminence, and *Tibur* (Tivoli) nestling in the distant hills.

Father Goldie[2] speaks of **St. John Berchmans'** walks near Frascati, along the heights of Tusculum, or through the long ilex alleys, or cypress avenues of Villa Borghese (Mondragone), sanctifying the walk with the recitation of the Rosary and other prayers to our Lady. It is very probable also that **St. Aloysius**, when at Frascati, came with the other scholastics to Tusculum.

402.—STUART MEMORIES AT FRASCATI.

The death of Prince **Charles Edward**, the Young Pretender, and his temporary tomb in Frascati Cathedral, have been already referred to. His obsequies were celebrated with great pomp at Frascati: the Cathedral was draped in black with gold and silver fringes. In the centre was the catafalque with the body covered with a magnificent pall, richly embroidered in gold, with the English royal coat of arms and the inscription *Carolus III, Magnæ Britanniæ Rex.* His younger brother, **Henry, Duke of York**, the last of the unhappy Stuarts, had entered the ecclesiastical state in 1747, when he was twenty-two years of age. In 1748 he was ordained priest and promoted to the Cardinalate by Benedict XIV. He was created Archbishop of Frascati in 1761, and retained the see till 1803, when he was translated to that of Ostia and Velletri. His brother Charles' death made him the head of the royal House of Stuart, and he at once assumed the arms and style of royalty, wishing to be addressed as "Your Majesty," and coining money

[1] Benedict IX, an unworthy Pope, was deposed, and died penitent in the Abbey of Grotta Ferrata.

[2] *Life of St. John Berchmans*, p. 221.

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with his image and the inscription *Henricus IX, Magnæ Britanniæ et Hiberniæ Rex.* He lived for a time in royal state in the Episcopal palace,[1] which he restored at his own expense; but in 1798 he was reduced to poverty, and had to fly from Frascati at the Napoleonic usurpation of the Papal States. He died at Frascati in the Villa Muti, then known as Villa Cesarini, in 1807, aged 81. His loss was greatly mourned by the people. He left his valuable library to the Frascati Seminary.

403.—LA RUFINELLA—VILLA ALDOBRANDINI.

The interesting building, known as **Rufinella** or **Villa Tusculana**, stands high above Frascati on the slope of the Tusculan hill, in a very fairyland of woods, gardens, mossy grottoes and mountain streams. It was first erected in the year 1587, and some maintain that it stands on the very site of **Cicero's Villa**, where he wrote his *Noctes Tusculanæ.* In 1746 it was purchased by the Fathers of the Society of Jesus, who erected the present edifice, which is collegiate in character, to serve as a villa for the Fathers and scholastics of the Roman College during the summer vacation. While the building was going on, Pope Benedict XIV, with Cardinals Valenti and Gonzaga, came to see the works. The Portuguese Fathers, driven into exile by Pombal, Marquis de Carvalho, in 1759, here found a peaceful home for several years. Lost to the Society at the suppression of 1773, La Rufinella became successively the property of the Camera Apostolica, of Charles Felix, King of Sardinia, of Victor Emmanuel, and lastly of Princess Lancelloti (*née* Aldobrandini), the present owner.

The visitor should also ask to see the gardens of **Villa Aldobrandini**, with their wonderful fantastic fountains built up the slope of a hill, the water splashing in the sunlight, leaping and dancing from one stone ledge to another into the broad, shell-shaped basins. The gardens are a very kingdom of delight, where one can wander over the soft shorn turf, between beds of brilliant flowers, or sit down under the deep, cool shade of the giant ilexes, which stand sentinel-like, their knotted and gnarled branches reminding us of their battle with the storms of centuries.

[1] The ancient castle, now the Episcopal palace, was given by Pope Martin V to the Colonna: later on it was the summer residence of Pius II. Then it was sold to Cardinal d'Estouteville. It was probably here that Paul III received St. Ignatius of Loyola.

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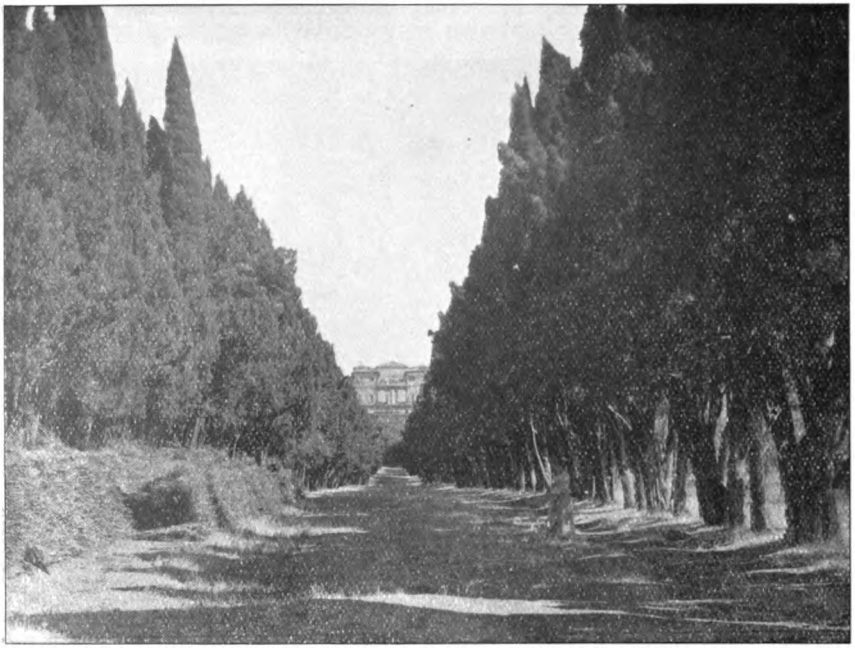

College of Mondragone, near Frascati. (Chap. XXIII, No. 404.)

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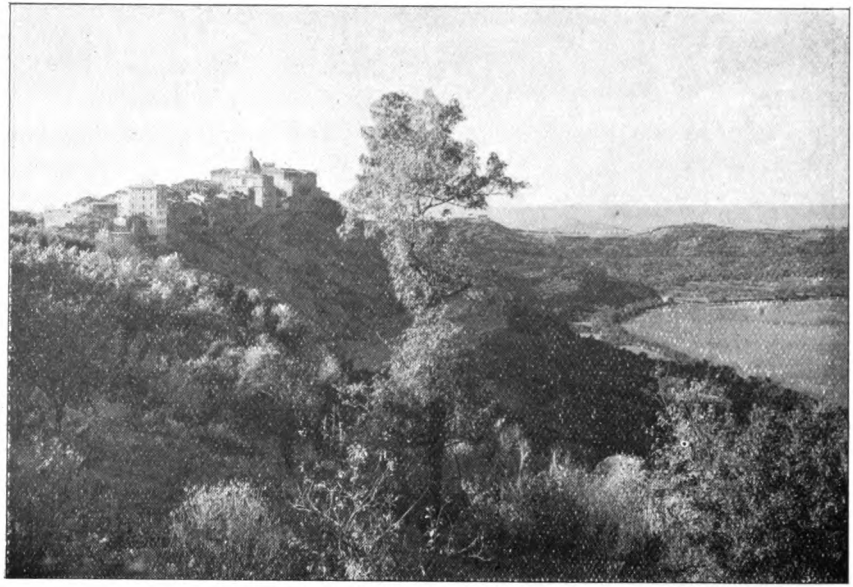

Castel Gandolfo and the Alban Lake. (Chap. XXV, No. 421.)

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404.—MONDRAGONE AND CAMALDOLI.

The entrance to the beautiful grounds of the Jesuit College of **Mondragone** is at the east end of the town.[1] A delightful avenue, shaded by ancient ilexes, whose branches arch overhead, leads up an incline to the college, which is reached after about half an hour's walk from the gate.[2] The buildings, palatial in size and structure, were erected by Cardinal **Altemps**, a cousin of **St. Charles Borromeo**, in the years 1572, 1573. Pope **Gregory XIII** found the situation so enchanting that he came nearly every month of the year to spend some days here. The Papal apartments, occupied by him and by several of his successors in the Papacy, are still preserved. As stated above, **St. Charles Borromeo** on two or three occasions came to Mondragone, the guest of Gregory XIII and of Cardinal Altemps. The room he occupied may be seen. Venerable **Cardinal Bellarmine** also resided for a short period within its walls. The view from a balcony in front of the college is enchanting; beneath stretches an immense park, thickly covered with woods and olive groves, and abounding in such rural delights as shady walks, bright meadows, picturesque gardens, noble fountains, and snug leafy retreats, where many a poetic spirit has come to seek inspiration. Beyond is Frascati with its red roofs and grey towers, and then the broad, rolling Campagna with the dazzling streak of sea in the distance, and the Sabine hills on the right. In the college is a little chapel, richly decorated, and dedicated to *Mater Pietatis*. Round our Lady's picture are ranged more than a hundred silver medals, the prizes won by the students and offered lovingly to the Blessed Virgin.

From the back of Mondragone a pleasant country road, overlooking **Monte Porzio**, winds up the hill to the hermitage of the **Camaldolese** monks, which stands in a delightful spot on one of the spurs of the Tusculan hill. The hermitage consists of a number of cells, or small detached houses, grouped round a church. Each "cell" stands in its own little garden, the latter protected by a high wall, and contains four tiny rooms, viz., a chapel, a study, a bedroom, and a room for manual work. On the left side of the church is a suite of apartments reserved for the Pope. **Gregory XVI**, who had been a Camaldolese, used to pay an annual visit to this hermitage. Cardinal Wiseman,

[1] A *permesso* from the Rector is required to enter the park.

[2] There is another long avenue of ancient cypresses, now hardly used, the most beautiful of its kind to be seen near Rome.

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in his interesting work, *The Last Four Popes*, tells the story of the invasion of this hermitage by a band of brigands, who took all the monks prisoners, expecting a heavy ransom for one of their number, a member of an aristocratic family. The grounds cultivated by the monks are extensive, but the produce is barely sufficient to meet the Government taxes. The Religious, whose life is one of the greatest poverty and austerity, are just able to live with the alms they receive from the good Catholics of Poland.

405.—MONTE PORZIO[1]—MONTE COMPATRI.

As seen from Camaldoli **Monte Porzio**, perched on an olive-clad hill overlooking the Campagna, is wonderfully picturesque, and the visitor will be tempted to turn down the country lane that opens near the back gate of Mondragone to see what this old-world village is like.[2] He will probably find it very much as it was in the sixteenth century. In front of the gateway is a pretty fountain, in the centre of a piazza planted with trees, from which there is a magnificent view. The village has a handsome church, dedicated to **St. Antoninus**, a local Saint. Originally built in the tenth century, it was entirely reconstructed in 1666 by Prince Borghese, and consecrated by the Cardinal Duke of York in 1766. Under the altar to the left as one enters is the body of **St. Laconilla**, virgin and martyr, found in the Catacombs of St. Cyriaca in 1783, and translated with great solemnity to this church. At Monte Porzio is the villa of the students of the **English College**, who had Pope Leo XII as their guest in 1827. It was they who first had the idea of planting a cross on the top of Tusculum. The great historical event that gives importance to Monte Porzio is the defeat beneath its walls of the Romans by the people of Tusculum, helped by German troops, on May 29th, 1167, when 4,000 Romans, led by the Orsini, Savelli, Frangipani, were slain and as many wounded. This was the celebrated Battle of Prataporci. In 1191 the Romans retaliated by storming Tusculum and destroying it utterly. A Bull of St. Gregory VII, dated 1074, speaks of *Mons Porculi* as belonging at that time to the Abbey of St. Paul's outside the walls.

About a mile and a half from Monte Porzio is the mountain village of **Monte Compatri**, picturesquely cresting a hill at a height of 1,745 feet above the sea-level. In former days many

[1] The name is supposed to be derived from the *Catos* or *Portii*, who had property here.

[2] The drive also from Frascati is most pleasant.

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noble families had villas here. The village is supposed to date from 1191, when Tusculum was destroyed, though it is really much older, being mentioned in the *Chronicon Sublacense* (Subiaco) under the year 1090. It has a church dedicated to Our Lady of the Assumption, an Oratory of the Confraternity of the Blessed Sacrament, a convent and noviceship of the Discalced Carmelites, and a *château* of the Borghese, the latter now used by the Municipality. There is a tradition that many of the early Christians hid themselves in this neighbourhood during times of persecution, and that **Pope St. Sylvester** came from **Mount Soracte** to visit and console them. From Monte Compatri we have a good view of this remarkable hill mentioned by Horace[1] and Virgil.[2] On its south-east slope is the monastery of **S. Oreste**, founded in 746 by **Carloman**, son of Charles Martel and brother of Pepin. Here from a warrior he became a monk, but finding his seclusion disturbed by the many travellers (chiefly Franks) who came to see him, he retired to Mount Casino and there served God in great humility.

406.—TO GROTTA FERRATA.

Returning to Frascati we follow the road to the right of Villa Aldobrandini, in the direction of Marino, passing, it may be, on our way, an occasional group of light-hearted *contadini*, laughing and chattering, their gay-coloured dress making a patch of brightness against the gray walls: or a heavy waggon drawn by majestic oxen with large soft eyes and enormous spreading horns; or a cheerful-looking donkey laden with children, that is being slowly urged up the hill. About a mile and a half from Frascati is the Ponte Squarciarelli, where two roads branch off to the right, leading the one to Marino, the other to Grotta Ferrata, the main road being to Rocca di Papa. Turning down the road towards Grotta Ferrata we presently reach a pleasant village, with a stately monastery at its further end, presenting the appearance rather of a fortress of the fifteenth century.[3] It is occupied by a community of **Basilian** or Greek monks, founded by **St. Nilus** under Otho III in 1002, but belongs to, or rather has been appropriated by the Italian

[1] Carmina I. 9.

[2] *Aen.* vii. 785.

[3] In the fifteenth century it was the property of Cardinal Giulio della Rovere, afterwards Pope Julius II, who fortified it with moats and towers. . . . Pedestrians may prefer the forest walk to Grotta Ferrata, passing by Villa Muti.

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Government, as the Italian flag that floats over the entrance is intended to remind us.

1. **The Founder of Grotta Ferrata. St. Nilus** was born in Calabria in 910. At the age of thirty he left rich possessions to become a Basilian monk at Tarentum. Thence he went to Rossano, Vallelucio, where he was Superior for many years, and Gaeta. Among his disciples at Gaeta was **St. Bartholomew,** a native of Rossano, who left home to enter Religion at the early age of ten. In 1002 the two Saints, in company with other monks, came on pilgrimage to the tomb of the Apostles. Here St. Nilus performed the office of mediator with Otho III of Germany and Pope Gregory V, to save the life of the miserable anti-Pope *John XVI.*[1] His efforts were successful, and the Saint was about to lead the thoroughly repentant John to the monastery of SS. Vincent and Anastasius (*Tre Fontane*) to end his days in penance, when the anti-Pope was barbarously put to death by the people, or as historians state, died of the wounds he had received prior to the intervention of St. Nilus.[2] The Saint returned to Gaeta, but only to flee from it shortly after to escape the notice which the fame of his sanctity was attracting. St. Bartholomew and others accompanied him.

2. **The Founding of Grotta Ferrata.** Their steps were directed towards Tusculum: but, when within three miles of their destination, darkness overtook them, and they stopped to spend the night in a cave or grotto hard by. Whilst the other monks slept, Nilus and Bartholomew were keeping prayerful vigil when suddenly our Blessed Lady appeared to them and bade them erect a church in her honour there, at the same time giving them, as a mark of her favour, a golden apple to be placed in the foundations. St. Nilus at once applied himself to carrying out his Heaven-given commission,[3] but, long before the work could be brought to completion, he passed to his reward on September 27, 1006, at the advanced age of ninety-six. He was succeeded as Superior, first by the monk Paul, and then by Cyril, whose successor was **St. Bartholomew.** At the time of his election Bartholomew was only twenty-four years of age, and in his long government of fifty-six years, he followed faithfully the example set him by his sainted master, whom he went to join in Heaven on November 11, 1065. He is regarded as the co-founder of Grotta Ferrata, and

[1] See p. 70; also No. 392.

[2] The above particulars are borrowed from the New York *Messenger*, 1898, p. 104.

[3] The ground was given by Count Gregorio I of Tusculum.

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had the happiness of seeing the church in honour of our Lady receive consecration in 1025, at the hands of Pope John XIX.[1]

407.—THE MADONNA AT GROTTA FERRATA.

Tradition has it that St. Nilus, in his flight from Gaeta, had carried along with him a favourite picture of the Madonna, which soon made of his cave such a centre of devotion that an iron railing had to be placed in front of the picture, to protect it from the holy violence that would have been done it by the pious concourse of the faithful. Hence the name *Grotta Ferrata*, or "Grotto of Iron," by which the town that grew up under the shadow of the monastery came to be known.

The picture, which is miraculous, is now enthroned over the high altar, but is only exposed to view on feast-days.

St. John Berchmans and the Miraculous Madonna.—The young Saint, a scholastic of the Society of Jesus, during the summer vacations at Frascati (Villa Borzari), frequently came on pilgrimage with one or two companions to the sanctuary at Grotta Ferrata.[2] On the way, the recitation of the Rosary and other prayers to our Lady were intertwined with holy conversation on Mary's privileges, chiefly that of her Immaculate Conception. These visits were very dear to John, and must have reminded him of his early pilgrimages to the sanctuary of Montaigu.

408.—THE CHURCH AT GROTTA FERRATA.

Of the old church built by St. Nilus and St. Bartholomew, which was still in existence in St. John Berchmans' time, nothing now remains but the vestibule, with a beautiful statue of the Madonna. The Portal, with arabesques and a Greek inscription, dates from the eleventh century: over the doors are mosaics of our Saviour, His Holy Mother and St. Basil. The present church was built by Cardinal Guadagni in 1754.[3] The interior is full of artistic beauty and rich in mosaics, marble ornaments and wood-carving. In the eastern wall is inserted a marble slab of historic interest. In the old church built by St. Bartholomew, it covered the tomb of Pope **Benedict IX** (son of Count Alberic III of Tusculum), the boy-Pope, as he

[1] See the New York *Messenger*, *Ibid.* p. 104.

[2] Father Goldie, S.J., *Life of St. John Berchmans*, p. 221.

[3] The Gothic *façade* was erected in 1844, by Cardinal Mattei, and is little in harmony with the rest of the structure.

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is sometimes styled, who, after having three times usurped by simony or violence the Chair of Peter, was led to repentance by the exhortation of St. Bartholomew, and is believed to have died holily in this abbey, A.D. 1044.

The monks have their own liturgy, the services being in Greek.

409.—THE CHAPEL OF ST. NILUS—DOMENICHINO'S FRESCOES.

In a side chapel lie the bodies of the two sainted founders, St. Nilus and St. Bartholomew, and the walls tell in pictured story the history of their lives. These frescoes, regarded as **Domenichino's** finest masterpieces, were executed by him in his twenty-ninth year. Having been recommended by his master, Annibale Carracci, to Cardinal Odoardo Farnese, then Commendatory Abbot of Grotta Ferrata, he transformed this simple chapel into a perfect treasury of art. The subjects of the frescoes are: (1) the *meeting between St. Nilus and Otho III*, a scene of many figures and richest colouring, a masterpiece of realistic drawing: the figures seem to speak. Note the mingled reverence and dignity of the crowned monarch in his royal robes of blue and gold, as he advances with open arms to greet the venerable Religious. (2) The *cure of the boy possessed by the devil.* St. Nilus is kneeling in prayer to implore the Divine assistance, while St. Bartholomew is preparing to anoint the tongue of the afflicted child. (3) The *miracle of St. Nilus*, that of supporting a falling column of the new edifice. In the foreground stands St. Bartholomew looking at plans submitted by the architect. (4) The *Madonna presenting the golden apple* above referred to: a painting smaller in size, though not less masterly in execution. (5) *St. Nilus kneeling in prayer before a crucifix*, with the arms of the Saviour extended over him in benediction: a delightful picture.

410.—THE ABBEY OF GROTTA FERRATA.

The Abbey has a famous library, containing many rare Greek codices, some of which were transferred to the Barberini Library at Rome by Pope Urban VIII. Pope **Pius II** came here occasionally to spend a few days in studious repose. Long years after it was three times visited by Pope Pius IX. Here lived, when Commendatory Abbot, the great Greek Cardinal, **Bessarion,** himself a Basilian monk (d. 1472). He was the central figure of the Council of Florence. Pope **Julius** II and Cardinal Odoardo Farnese were the restorers of the

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church and monastery. Mabillon, Father Kircher, S.J., and Cardinal Sirleto are among its famous visitors. Father Secchi, S.J., here established a meteorological observatory, and the renowned linguist and antiquarian, Cardinal Angelo Mai, often journeyed hither to pore over the invaluable manuscripts preserved in the library.

Note.—The monks cling to the belief that their monastery is built on the site of Cicero's Tusculan villa, while the Jesuits claim La Rufinella as the real site.

A little beyond Grotta Ferrata is **Campo Vecchio,** a well-cultivated farm and vineyard belonging to the Basilians. Till 1876 it was the property of the Jesuit Fathers, and here the scholastics (rhetoricians) of S. Andrea in Quirinale came for their summer vacation, the philosophers and theologians going to Galloro.[1]

[1] See No. 430.

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CHAPTER XXIV.

To Subiaco and Genazzano.

411.—TO SUBIACO.

THE train may be taken to *Mandela* (the fourth station beyond Tivoli), where there is a branch line to *Subiaco*. From Tivoli to Mandela (also known as Cantalupo) we pass (1) *Castel Madama*, a mountain village, 1460 feet above the sea-level, where **St. Ignatius** went in 1548 at Pope Paul III's request, to restore peace between the inhabitants and their neighbours of Tivoli.[1] (2) *Vicovaro*, where the poisoned cup was presented to **St. Benedict,** from which he was miraculously preserved.[2] (3) *S. Maria*, a small village, whence on the west side of the Licenza (an affluent of the Anio) a road leads to a village also called Licenza, remarkable for the great natural beauty of its surroundings. The road passes through Rocca Giovine and the chapel of Madonna delle Case. Close by is the supposed site of **Horace's Sabine Farm**, the **Fons Bandusiæ** being, as is thought, a spring near the chapel just mentioned, while Monte Corrignaleto has been identified as **Lucretilis.**

Mandela (*Cantalupo*) is a village crowning a rocky eminence to the left of the railway.

In the valley of the Anio, near Tivoli, the scenery is wondrously beautiful, vegetation is luxuriant and varied: further on the landscape becomes severe and rugged, and the road passes by a number of mountain villages, which crest the hills in positions apparently so inaccessible and perilous, that one wonders how the people ever succeed in reaching them.

Subiaco (Sublaqueum), twenty-five miles from Tivoli, is seated imposingly on a hill, the houses rising one above the other amid the mountain rifts, with the great archiepiscopal palace crowning its highest rock. It is greatly frequented by artists, who are attracted by its picturesque site, its mediæval

[1] Stewart Rose, *St. Ignatius Loyola and the Early Jesuits*, p. 320.
[2] Alban Butler, *Lives of the Saints*, March 21.

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appearance, its lake, grottoes, rocks, cascades, and ruined castle We are told that this castle was formerly occupied by the Popes.

The little town sprang up in the neighbourhood of a palatial **villa of Nero**, a building of great splendour standing in a park, which counted among its other attractions three artificial lakes. These, which have given the town its name, were destroyed in an inundation, A.D. 1305.

Tacitus informs us that while Nero was dining in this villa, the lightning struck the palace and overthrew his table.[1] Philostratus adds that it shattered the cup from which he was about to drink.[2] There are but few traces of the villa left.

412.—THE CRADLE OF WESTERN MONASTICISM—ST. BENEDICT.

About half an hour's walk from the town along the right bank of the Arno brings us to the *Ponte S. Mauro*, a lofty bridge, spanning a gorge more than 100 feet deep, where the "headlong Anio" is seen rushing with its cold, clear waters to the distant sea. Ascending the incline, still on the right bank of the river, we pass a little wayside chapel which commemorates **the miracle of Obedience,** "recorded in the Life of St. Maurus, Benedict's disciple. Going by command of his Superior into a lake he did not sink," but succeeded in saving the life of the boy Placidus, who had gone to the lake to fetch water, and had accidentally fallen in.[3] The chapel stands on what was formerly the margin of the lake. Presently we are at the door of the noble old monastery of St. Scholastica, **the cradle of Western Monasticism.** If Dr. Johnson, no friend or admirer of the Church, could write, "I never read of a hermit, but in imagination I kiss his feet; never of a monastery, but I fall on my knees and kiss its pavement,"[4] surely no Christian, as Count de Montalembert well remarks, "could behold this sacred spot without prostrating himself with tender respect before the sanctuary from which issued, with the Rule and institute of St. Benedict, the flower of Christian civilization, the permanent victory of the soul over the flesh, the intellectual enfranchise-

[1] *Annal.* lib. xv. cap. 22.

[2] *Life of Apoll. Tyaneus*, lib. iv. c. 43.

[3] In 522, two illustrious senators, Equitius and Tertullus, had committed to St. Benedict's care their two sons, Maurus, aged twelve years, and Placidus, aged seven.

[4] On Dr. Johnson's Catholic tendencies, see *Irish Monthly*, July, 1906.

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ment of Europe, and all that charm and grandeur which the spirit of sacrifice, regulated by faith, adds to knowledge, labour, and virtue."[1]

St. Benedict, the great founder of Western Monasticism,[2] was born at Norcia, in Umbria, about A.D. 480, of a distinguished family, his father's name being Eutropius. Sent by his parents to Rome to study in the public schools, his innocence took alarm at the behaviour of his companions, and at the age of thirteen he fled from the world, so as not to be entangled in its snares.[3] Dismissing his nurse, Cyrilla, who had followed him as far as Asilum, thirty miles from Rome, he pursued his journey alone to the desert mountains of *Sublaqueum* (Subiaco), nearly forty miles from the city. "It is a barren, hideous chain of rocks, with a river and lake in the valley. Near this place the young Saint met a monk of a neighbouring monastery called Romanus, who gave him the monastic habit with suitable instructions, and conducted him to a deep, narrow cave in the midst of these mountains, almost inaccessible to men. In this cavern, now called the 'Holy Grotto' (*Il Sagro Speco*), the young hermit chose his abode; and Romanus, who kept his secret, brought him hither from time to time bread and the like slender provisions, which he retrenched from his own meals, and let down to the holy recluse with a line, hanging a bell to the cord to give him notice."[4]

413.—THE MONASTERY OF ST. SCHOLASTICA.

Perched in solemn grandeur upon huge crags is the monastery of St. Scholastica, which really includes three monasteries with separate cloisters. The *first* dates from A.D. 520, and was founded by St. Benedict himself. Destroyed at the beginning of the seventh century, it was rebuilt by Abbot Stefano in 705. In the cloister, which is modern, may be seen a well with an antique sarcophagus, and two fine columns of *giallo antico* and porphyry, taken from Nero's villa. The *second* dates from 1052, and is one of the earliest specimens in Italy of

[1] *The Monks of the West.*

[2] So called because the monastic rule in the West was established by him on a solid and permanent basis. Before the Benedictines, monastic life had been promoted in Europe by St. Athanasius (fourth century), Eusebius of Vercelli (d. 371), St. Ambrose of Milan (d. 397), St. Martin of Tours (d. 397). On the death of St. Martin, two thousand monks followed his remains to the grave.

[3] *Ibid.* p. 301.

[4] Alban Butler, *Lives of the Saints,* March 21.

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the pointed style of architecture. The cloister has some *basso relievos* surmounted by a statue of our Lady enthroned, and two curious mediæval inscriptions, the first of A.D. 981 recording the foundation of the Church of St. Scholastica, the other of A.D. 1052 containing a register of the domains of the monastery. The *third* monastery, which dates from 1235, has an arcaded court embellished with mosaics, and resembling the cloister of St. Paul's *extra muros*. The **Church of St. Scholastica**, originally founded by Benedict VII in 975, but completely modernized in the eighteenth century, is large, handsome, and imposing in the severe simplicity of its architectural lines. The richly-carved choir stalls deserve notice. Beneath the high altar repose some precious relics of St. Benedict and his sister, St. Scholastica, while adjoining side-chapels glory in possessing the bodies of SS. Audax, Anatolia, and Chelidonia. In this monastery the **first book published in Italy** was printed by some German monks in A.D. 1465. It was an edition of Donatus, which in 1467 was followed by editions of St. Augustine, Lactantius, and Cicero. Copies of these works are preserved here. The library is also rich in illuminated missals, breviaries, and Bibles, though most of its treasures were robbed at the French invasion of Italy, and the Piedmontese usurpation of the Papal States. As we walk through the magnificent corridors along which range the low-doored, narrow cells of the monks, we recall how the venerable walls once echoed to the footsteps of a community of two hundred Benedictines. But since 1870 the monastery has been stripped of nearly all its furniture, and the monks driven from their home, save about a dozen who are allowed to remain as custodians.[1]

414.—IL SAGRO SPECO—THE HOLY CAVE.

About a mile and a half further up the hill a small gate admits us to the famous Ilex Grove, unprofaned, it is said, by woodman's axe since the fifth century. "Bowed with age, the gray-green branches form a grateful shade, through which the new-risen sun is glinting and glancing on the ferns which deck their mossy trunks." A steep and narrow winding stair leads to a plateau before the church and convent of the Holy Cave, which is built against the rock, with huge masses of stone overhanging it. The several parts of the venerable building are visited as follows: (1) The **corridor**, by which we enter. It is built on arches over an abyss, and contains frescoed scenes from the Lives of St. Benedict and St. Scholastica, painted in

[1] See the New York *Messenger*, 1898, p. 30.

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1466. (2) The **antechamber,** whose walls are rich with rare old Umbrian frescoes. (3) The **Gothic upper church,** a very art gallery of thirteenth century frescoing: executed in 1219 by *Conxolus*, a painter earlier than Cimabue. Unfortunately nothing is known of him but his name. Possibly he was a Benedictine monk. In each of the three churches which rise one above the other, there is scarcely a foot of wall or ceiling that has been left unfrescoed. Behind the high altar will be noticed the background of rugged rock. (4) The **second church,** to which we descend by the staircase in front of the altar just mentioned, contains the centre of Subiaco's greatness, the **Sagro Speco,** the "sacred cave or grotto," where Benedict passed in darkness the three first years of his austere life. In the half-light and gloom of its low roof and narrow walls is placed a white marble statue of the Saint, seated before a cross, with hands crossed in rapt contemplation, while a basket hanging from above calls to mind the charity of the monk Romanus, who in this way daily let down to the Saint a loaf of bread. (5) The **Scala Santa,** or "Holy Stair," once hallowed by the feet of St. Benedict. It is a pious custom to ascend it on one's knees. (6) The **third church,** where there is a second grotto. Here, tradition has it, St. Benedict used to teach the shepherds who came to him for instruction.[1] (7) The **garden** at the foot of the Scala Santa, where St. Benedict threw himself on thorns to mortify himself and subdue the violence of passion. **St. Francis of Assisi,** who came to the Sagro Speco in 1223, is said to have also thrown himself on the thorny plants which grew here, and to have changed them into beautiful roses. (8) The **sacristy,** with a treasury of relics and some good paintings. (9) The **cortile,** or courtyard, with its tame ravens, reminding one of a well-known incident in the life of the holy Patriarch.

St. Benedict had a heavy cross to bear at Subiaco. He was persecuted by an unworthy priest named Florentius, who lived in the neighbourhood, and who sought to blacken the Saint's character by atrocious calumnies. Benedict, like a true disciple of Jesus Christ, offered no reply but that of meekness and silence. For peace sake he left Subiaco and withdrew to Monte Cassino. On the journey the news reached him that Florentius had met with a violent death, the result of the fall of a gallery in which he was standing. The Saint was much afflicted at this unhappy death, and gave a penance to his disciple Maurus for calling it a deliverance from persecution.

[1] See the New York *Messenger*, 1898, pp. 32, 33.

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415.—OLEVANO.

From Subiaco to Olevano is a walk of about three and a half hours (ten miles by the high-road), through enchanting scenery, especially near Bellagra.[1] "Olevano," says a recent writer, "is a veritable Mecca for painters of every land. Amateur and professional alike come here to catch from this coign of vantage the ever-varying tints which float over mountain and plain. One sweep of the eye commands the whole Hernican range, with its multiform peaks rising out of the silvery, shadowy mists, its lower slopes covered with the olive, the cypress, and the fig-tree. Away off in the distance the rock-throned villages of the Volscians stand resplendent in the noonday sun."[2]

Olevano is said to have been one of several manors bequeathed to St. Benedict in 528 by the Senator Tertullus, father of St. Placidus.[3] The monks of St. Benedict had a grange here, and when in A.D. 600 they were compelled to flee from Subiaco to Rome at the invasion of the Lombards, Olevano for a time became subject to the Abbot of the Roman monastery of St. Erasmus, near S. Stefano Rotondo. Some time after 1217 the village and adjacent country became the property of the Colonnas. The principal church, dedicated to St. Margaret of Antioch, virgin and martyr, has some precious relics, notably the body of **St. Victor**, martyr.

The distance from Olevano to Palestrina is about eleven miles; there is a stage coach once a day that makes the journey in two and a half hours. It is a most pleasant drive over hill and dale, through scenery at once varied and picturesque, with the Sabine mountains to the right, the Volscian to the left, and the Alban hills in front. At about half the distance between Olevano and Palestrina a road to Genazzano diverges to the right.

416.—GENAZZANO.[4]

Genazzano is a poor but pleasant little town of three thousand inhabitants, crowning a rocky height, like all the villages and towns round about, far off the usual beaten path of the tourist. Its chief claim to celebrity is the miraculous picture of the

[1] If a vehicle is taken, be careful first to arrange about the price.

[2] See the New York *Messenger*, *ibid.* p. 26.

[3] Moroni, *Dizionario Storico*, vol. xxviii. p. 211.

[4] Those who wish to go straight to Genazzano from Rome should take the train to Valmontone (Roma-Napoli line) and there hire a car.

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"**Virgin-Mother of Good Counsel**," brought hither by angels from Scutari on St. Mark's day, 1467. This miraculous advent of the picture occurred on a Saturday afternoon at four o'clock, and "the very bell you see in the old tower is the one which, of its own accord, untouched by mortal hand, chimed out to the astonished people as the Madonna floated downwards from the blue sky."[1] In order to see this beautiful picture it is necessary to bring with you a *permesso* from the General of the Augustinian Order, who resides in the monastery behind the left-hand colonnade of St. Peter's, Rome. On presenting this permission the holy picture will be uncovered—usually in the morning: if the visitors are priests they may obtain leave to say Mass at the altar where it is venerated. "The special rite observed is this. A priest in cotta and stole, or the celebrant in his vestments, immediately it is uncovered (and again before it is re-covered), incenses it thrice on his knees, saying aloud the *Ave Maria*. Every evening the good townsfolk close their day of labour by coming in a body to sing the Litany of their Queen and Protectress. This grand burst of psalmody poured forth from that vast crowd kneeling on the stone floor of the church, accompanied by full organ, while the shrine is resplendent with wax lights, is an event never to be forgotten."[2]

417.—THE MIRACULOUS ADVENT OF THE PICTURE.

Those who do not know the story of the miraculous advent of our Lady's picture into Genazzano, will find a full account in Monsignor Dillon's *History of the Sanctuary*,[3] also in Moroni's *Dizionario Storico*.[4] A few particulars are here briefly noted. In the middle of the fifteenth century a pious widow named Petruccia di Jeneo, had undertaken to restore a ruined church of Our Lady of Good Counsel, but on a grander scale than her means would allow. When the walls had risen but a few feet she was compelled to dismiss the workmen, and gaze sadly on a monument that was apparently never to be realized.

About this time the inhabitants of *Scutari*, a small town in Albania, embraced the eastern schism and suffered a rapid decline in morals. This was followed by an invasion of the Turks, who took Scutari and began a general massacre.

[1] Rev. W. Dallow, *Guide to Rome*, p. 53.
[2] *Ibid.* p. 54.
[3] Chap. xxiv. p. 507.
[4] Vol. xxviii., pp. 221, seq. See also *Atlante Mariano*, by Gumppenberg, S.J.; Zanella, vol. vii. pp. 425, seq.

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During the subsequent flight, two of the fugitives, one a shepherd, the other a slave, conceived the idea of turning for a moment to a shrine of our Lady, once reverenced by the people, but long since neglected, for a last and a holy look. As they gazed the picture (a fresco) detached itself from the wall, passed out of the church and turned towards the west. They followed it over hill and valley and plain, and across the Adriatic, until it vanished near the gates of Rome.

Meanwhile the inhabitants of Genazzano were celebrating with unusual splendour the feast of St. Mark in the piazza near the unfinished church when they were astounded by the sudden appearance in the sky of a picture of the Madonna. It descended, moved into the church, and remained suspended in the air above the unfinished wall. The news of the miraculous advent of the picture soon spread through the country and reached the ears of the two fugitives at Rome. They hastened to Genazzano. One glance was enough ; their beloved Madonna had fled from schism and sin to a land of innocence and love. Pilgrims flocked to the town and brought with them abundant alms, so that in a short time Petruccia saw her church to our Lady completed. Miracles were wrought, one hundred and seventy-one miraculous cures taking place in a hundred and ten successive days.

418.—THE PICTURE ITSELF MIRACULOUS.

Several things regarding the picture are miraculous, and should be noted: (1) its translation from Scutari; (2) its preservation for so many centuries. It is not a painting on canvas, but a fresco on a thin coating of plaster, hardly thicker than a sheet of paper, a substance exceedingly frail, brittle, and perishable: yet the picture, though it is seen to vibrate when any heavy vehicle passes outside the church, has remained uninjured for four hundred and forty years; (3) the colouring is preserved fresh and vivid with no sign of fading; (4) the expression is said to vary: our Lady seems at different times joyful, anxious, sad, according to the dispositions of the persons who pray before it.[1] Countless miracles wrought at Genazzano are recorded.[2] In 1630 Urban VIII came to venerate our Lady in this her sanctuary.

Copies of this picture have been spread throughout the world, and many miraculous favours have been received by praying before them.

[1] *Atlante Mariano*, *ibid.* p. 485.
[2] See Dillon, *ibid.*

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The Miraculous Crucifix. In the same church is venerated a crucifix that formerly stood in the church porch, and was thrice struck with the sword by an impious soldier in 1540. Blood was seen to flow from each place that was struck, and the sword was trebly bent, as though made not of steel but of soft, yielding material. The sword is still shown.[1] This event is related by Mgr. Angelo Rocca, founder of the *Bibliotheca Angelica* (at S. Agostino, Rome) in his work *De Aleis*, published in 1616.

419.—PALESTRINA—ST. AGAPETUS.

This small town, twenty-five miles east of Rome, is curiously built on the steep side of a mountain. It stands on the ruins of the Temple of Fortune, which rose on vast terraces, reaching up to the site of the present Palazzo Barberini. In this palace a relic of the temple may be seen, viz., a large **mosaic**, probably executed in the reign of Domitian, representing scenes from the Nile, with numerous figures in Egyptian and Greek costume, and animals of different varieties. The ancient town, **Præneste**, was captured by Camillus B.C. 380, and again by Sylla about the year 82 B.C. Under the emperors it was a favourite resort of the Romans on account of its refreshing atmosphere, and it is extolled by **Horace**[2] together with Tibur and Baiae. Its temple of Fortune (*Fortuna Primigenia*) and its Oracle, reckoned almost equal to Delphi, attracted numerous visitors. St. Gregory the Great mentions the tradition that St. Peter was the first to preach the Gospel at Præneste.[3] In the middle ages **Palestrina** was long the source of sanguinary conflicts between the powerful Colonnas and the Popes, the result of which was the total destruction of the town in 1436. The territory was purchased in 1630 by the Barberini, who still hold it. The celebrated composer, **Giovanni Pierluigi** da **Palestrina** (1524—94), director of the choir of St. Peter's, was born here.[4]

Palestrina was the scene of the martyrdom of **St. Agapitus**, a boy of fifteen, who suffered under Aurelian about the year 274. He was first cruelly scourged with leathern thongs, then tortured by having burning embers placed on his head, after which he was suspended by the feet from a beam, while a fire was kindled beneath his head, being made to inhale through

[1] Gumppenberg, *Atlante Mariano*, p. 476.
[2] *Carmina* III. (4) 22.
[3] Marucchi, *Le Catacombe Romane*, p. 667.
[4] Baedeker, *Central Italy*, p. 378.

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gasping lips the suffocating smoke. Escaping from these tortures unhurt, boiling water was poured down his throat and other tortures tried, but to no effect. He was then thrown to the lions in the amphitheatre, but these wild creatures, less cruel than man, came and licked his feet.[1] Finally he was beheaded. His body was buried in a field known as *delle Quadrelle*, about a mile from Palestrina, near the country church of *S. Maria del Rifugio*, or *Cori*. His name is famous in the Sacramentaries of St. Gelasius and St. Gregory the Great. Two churches in Palestrina are consecrated to God under his name.

Note.—Palestrina was an important stronghold from the earliest times. Its cyclopean walls of calcareous rock, held together without cement, rendered it formidable even in the fourteenth century, when it became the citadel of the Colonnas. It was utterly destroyed in the pontificate of Boniface VIII and Eugenius IV. The inhabitants ultimately returned from the surrounding country, and settled not on the old site, but on the spot where the Temple of Fortune had stood.

About two miles from Palestrina is Zagarolo, where the train may be taken to Rome.

San Pastore.—Near Palestrina is San Pastore, the summer villa residence of the students of the Collegio Germanico.[2] It is interesting as having been the summer residence of the Generals of the Dominican Order in the seventeenth and eighteenth centuries, one or two of whom lie buried there. When Napoleon I's troops invaded Italy in 1797, he ordered the Dominican Fathers to be driven away and gave the property to General Radet. With the permission of the Dominicans it was purchased from a private owner by the German College in 1844. The church is very beautiful, and has several rich marble altars. Under a side altar are important relics of **St. Pastor,** whose "Narration" has been referred to on page 105. The ancient *Via Prænestina* passes by the house.

[1] See Marucchi, *Le Catacombe Romane*, pp. 668, seq. *Roman Breviary*, August 18.

[2] See No. 353.

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CHAPTER XXV.

To Albano and Nemi.

420.—MARINO.[1]

MARINO is a quaint, mediæval town standing picturesquely on a projecting rock, 1,320 feet above the sea-level, amid enchanting woods and delightful scenery. The drive from Frascati of about five miles passes by beautiful parks and villas, also by the Trappist monastery at Squarciarelli, and the Convent of the Little Sisters of the Poor in a pretty spot at the foot of the road leading to Rocca di Papa. In Marino itself there is not much to detain us. (1) **The Duomo** or **Cathedral** has a forsaken look and greatly needs cleaning and repairing. In the chapel to the left of the high altar, is a picture of St. Bartholomew by **Guercino,** not well preserved. Near the church is a quaint fountain erected in memory of the Battle of Lepanto, the statues representing Moorish slaves bound to a column.[2] (2) The Church of **SS. Trinità,** closed since the earthquake of 1899, which damaged it greatly. **Guido Reni's** beautiful picture of the Blessed Trinity, formerly in this church, has been removed to the Municipal Palace. (3) **Madonna delle Grazie,** just outside the town, on the Frascati road, has a splendid picture of St. Roch by **Domenichino.** (4) The **Colonna palace** has some interesting pictures, chiefly family portraits.

From Marino a pleasant road, commanding extensive views, crosses a stream and leads to a thickly-wooded valley known as the *Parco di Colonna.* Looking back on Marino from the entrance to this wood, we catch a beautiful view of the town

[1] The journey from Rome may be made either by train from the Central Station, or by Electric Tramway from the Piazza near the Station. From Frascati the drive takes one hour and a quarter.

[2] Marc' Antonio Colonna, admiral of the Pope's fleet at Lepanto, was rewarded for his services by a gift of land at Marino.

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Viaduct at Ariccia, Appian Way. (Chap. XXV, No. 429.)

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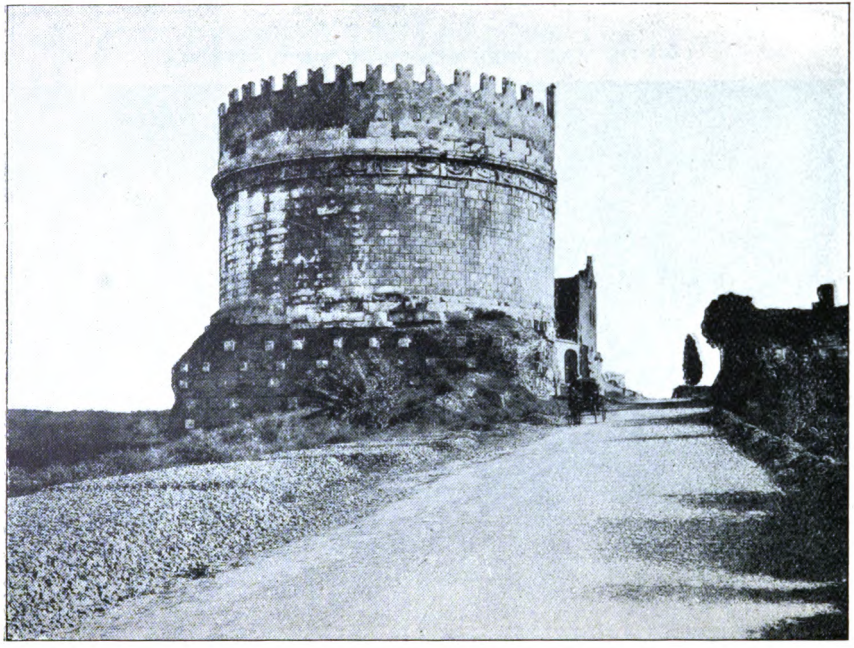

Tomb of Cecilia Metella, Appian Way.

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seated on an eminence girt round with woods, olive groves, and vineyards. Near Marino is the villa or summer residence of the students of the **Scotch College,** with an extensive vineyard.

421.—THE ALBAN LAKE.

On emerging from the wood just referred to we notice a little wayside chapel, that invites us to offer a prayer to our Lady for the Holy Father, the rightful owner of the village of Castel Gandolfo, which we are about to enter. The road now skirts the banks of the famous **Alban Lake,** which is surrounded by a high, shelving shore, covered with gardens and orchards. The immediate borders of the lake are lined with trees that dip their branches into its waters. It is about six miles in circumference, and is of immense depth, 560 feet in some places, for it fills the crater of an extinct volcano. No stream flows into it, but it is fed by abundant subterraneous springs, and is drained by a very ancient *Emissarium*, or artificial outlet, constructed by the Romans during the siege of Veii, B.C. 397, in obedience to a command of the Delphic oracle. This stupendous feat of engineering consists of a channel seven feet high, four feet broad, more than a mile long, bored through the heart of a mountain, that is, through solid rock. The high banks of the lake detract considerably from its beauty, not allowing sufficient play of light on its waters, and imparting to it towards evening a dark and sombre appearance. At noonday, however, when the sun's splendour falls on the Papal Palace, and the long light shakes across the lake to the old Franciscan Convent on the farther side, the scene is bright and inspiring.

422.—CASTEL GANDOLFO.

This well-known village stands on a lofty height on the west shore of Lake Albano. It derives its name from the noble house of Gandolfi of Genoa, who for long years were feudal lords of this territory. It passed into the possession of the Popes in the seventeenth century.[1] The air is excellent, and before 1870 the Popes came here during the summer months. For the same reason it is a favourite resort of *villegianti.* Its attractions are :

1. **The Papal Palace,** a large and lordly structure, crowning

[1] In the thirteenth century Castel Gandolfo belonged to the Savelli, from whom it came into the possession of the Papal Government in the seventeenth century.

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the summit of a hill, and commanding widely extended views of the Campagna, the Tusculan and Alban hills, and the whole stretch of country known as ancient Latium, along the Mediterranean shore. On its eastern side it looks down into the quiet Alban Lake, which lies at its feet. This Papal Palace was erected by Carlo Maderna for Pope Urban VIII in 1624. The interior is furnished in the simplest manner, and there is very little to see. Two communities of nuns (Discalced Carmelites and Polish Basilian nuns), dispossessed of their own convents in 1870, are allowed to occupy a portion of the building, a part of the garden being also reserved for them. The Cardinal Secretary of State, during his brief holiday, has his apartments in the first storey.

2. The parish **Church of St. Thomas of Villanuova** was designed by Bernini in 1661 for Alexander VII. It is served by Augustinian Friars. Above the high altar is a picture of the titular Saint by Pietro da Cortona, and at the left altar an Assumption by Carlo Marratta.

3. **The Jesuit Novitiate** in the old Villa Torlonia, is interesting as having been the villa house of the General of the Jesuits before the Suppression in 1773. The novices driven from their home at S. Andrea in Quirinale in 1870,[1] after wandering as exiles to various places, were allowed by Prince Alessandro Torlonia to make this their resting-place. The church attached to the Novitiate is small and devotional, though peculiar in shape. Among the religious treasures of the house are (1) the book containing the signatures of the novices, among them being those of **St. Aloysius** and **St. Stanislaus Kostka**; (2) a large crucifix which **Blessed Antony Baldinucci** carried with him in his missions; (3) a beautiful picture of our Lady known as **Mater Pietatis**, greatly revered by the novices since 1840. It is preserved in a private chapel in the upper part of the house. Only the church is shown to visitors.

4. **The Villa Barberini** is an idyllic spot, with shady walks guarded by aged ilexes, woodland retreats cooled by running streams, gardens refreshed by sportive fountains, also imposing masses of ruins which the overhanging trees seem to be protecting with their leafy covering. These ruins are part of the remains of the Emperor Domitian's palatial villa, his *Prædium Albanum*, which extended as far as Albano.

From a terrace on the west side of the gardens one can overlook the whole of that classic ground, which **Virgil** has made the scene of the last six books of the *Æneid*—the sites of Laurentium and Lavinium—Ardea, the capital of Evander—

[1] See p. 250.

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the mouth of the Tiber where Æneas landed, the lake of Turnus, and the territory of the Rutuli, &c.

5. The new **Villa Torlonia**, close to the summer residence of the North American College. Here Prince Alexander Torlonia spent vast sums in creating an ideal park, with lanes and avenues of noble trees, shady groves, crisp lawns, splendid conservatories, trim flower-beds, besides artificial grottoes, cascades, miniature lakes, picturesque *châlets*, &c.

6. The Villa of the **North American College**, formerly the *Villa Orsini*, now known as *Villa Catarina*. The grounds, which include considerable remains of a temple of Ceres (*Bonæ Deæ*), reach down to the Appian Way, near the spot where *Clodius*, an inveterate enemy to Cato and Cicero, was killed by the slaves of *Milo*, in the year 51 B.C.[1]

423.—ALBANO.

Castel Gandolfo is about two miles distant from Albano, and connected with it by two shady roads lined with evergreen oaks, known as the *Galleria di sopra* and the *Galleria di sotto*. The trees, though very ancient, are yet full of life; their aged limbs, gnarled and twisted into strangely fantastic shapes in their prolonged battle with the elements, present a somewhat startling appearance when first seen in the gloaming. The upper road skirts the Alban lake on its western side, and passes the large villa of the **Propaganda** students.[2] Attached to this villa is a church of the *Riformati* (Franciscans), in front of which is a wide-spreading evergreen oak, surrounded by fourteen little chapels, or rather niches, each with a representation of one of the Stations of the Cross. The view from this point over the Alban lake is very fine. The first road to the right after passing the Propaganda Villa and the mortuary chapel of the Barberini, leads down to Albano.

If we prefer to go by the lower road (*Galleria di sotto*), beautiful views of the Latin country (*Latium Vetus*), so famous in history, open out before us. On a solitary rock to the right of Albano is the ruined fortress of the Savelli, the lords of the territory in former days, and near the western gate of the town stands an ancient monument, supposed to be the tomb of Pompey. It has long since lost every vestige of ornament, and even its external coating of marble.

Albano, a small town about fourteen miles from Rome, is

[1] See Cicero, *Pro Milone*.

[2] Till about the year 1900 a Franciscan monastery stood here, the cloister of which is preserved.

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the first place of importance on the **Appian Way**. It owes its origin to the palatial villas of Domitian and Pompey, a very town in themselves, and is much resorted to on account of its beautiful surroundings, shaded parks, and romantic walks. Just inside the western gate (*Porta Romana*), and to the right as we enter, is the **Villa Doria Pamfili**, the grounds of which should be visited. They include a broad avenue flanked by magnificent pine-trees, and a richly-wooded enclosure, with some ruins of Pompey's villa, and a fine view of Latium and the sea. The Appian Way passes through the town and forms its main street.

424.—SANCTUARIES IN ALBANO.

The principal churches of the town are:

1. **The Cathedral** (*Il Duomo*), dedicated to the boy martyr, **St. Pancratius,**[1] and to **St. Bonaventure.** It stands in a square behind the main street, on the very ground where the Emperor Constantine built a church in honour of St. John the Baptist.[2] On the right wall of the sanctuary is the marble monument of **Cardinal Altieri,** Bishop of Albano, who sacrificed his life for his flock during the terrible visitation of cholera in 1867. This pestilence swept off at least one-tenth of the population.[3] Among the Cardinal Bishops of Albano may be mentioned **St. Bonaventure,** and **St. Peter Igneus,**[4] also **Nicholas Breakspeare,** the English prelate, who in 1154 became Pope Adrian IV.[5]

2. **S. Pietro,** St. Peter's Church, a very ancient edifice, which has a side entrance off the main street. If we except the high altar and a mediæval side chapel, it is quite bare of ornament, and seems as old as Albano itself. In the garden of some nuns at the back of the church are considerable remains of the baths of Domitian.

3. **S. Paolo,** St. Paul's Church, in the upper part of the town, which with the adjoining monastery was built by Cardinal Jacopi Savelli (afterwards Honorius IV) in 1282. Cardinal Marc' Antonio Colonna practically rebuilt it in 1762. In a side

[1] St. Pancratius is also the patron of the diocese, and his feast is a Holiday of Obligation. Among the Cathedral's greatest treasures is the arm of this young Saint.

[2] Marucchi, *Le Catacombe Romane,* p. 663; Moroni, *Dizionario Storico,* vol. i. p. 184.

[3] This pestilence was thought to be a Divine chastisement, for the people of Albano had sympathized with Garibaldi against the Pope.

[4] See No. 427. [5] See p. 87, *note.*

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chapel rests the body of **Blessed Gaspar del Buffalo.**[1] The Hermits of St. Jerome (Girolamini), installed here in the thirteenth century, retained possession of the church and monastery for 500 years. The present owners are the Missionary Fathers known as *Buffalini*, founded by Blessed Gaspar.

4. **I Cappuccini**, the Capuchin church and convent, situated on the high ground above S. Paolo, were built by Flaminia Colonna Gonzaga in 1700. From a terrace at the back of the church a good view may be had of the Alban lake. The thickly-wooded eminence to the right of the church belonged to the Religious till it was appropriated by the Government in 1870. At its highest point stands a ruined chapel of the Ascension, where the eye ranges over Albano, Ariccia and the beautiful country beyond.

5. **Santa Maria della Rotonda**, the principal sanctuary of our Lady in Albano, has a miraculous picture of her and the Holy Child, greatly venerated by the people, who come here in procession to seek help and protection in times of public distress. The faces only of the Blessed Virgin and Holy Child are visible, the rest of the painting being covered with silver plates.

This picture was brought from the East in the eighth century by Basilian nuns, fleeing from the Iconoclast persecution. In the terrible cholera of 1867, the people, panic-stricken, crowded to S. Maria della Rotonda for a triduum of prayer, after which the miraculous picture was carried through the streets, the pestilence ceasing on the very day of the procession. The disease counted among its victims, besides Cardinal Altieri, the dowager Queen of Naples, her son, Prince Gennaro, two Buffalini Fathers, Father Martello, S.J., &c.

The church, circular in form, is built on the foundations of an ancient temple of Minerva, and the ruins of this temple, as also a portion of the ancient pavement, may be seen in a vaulted chamber or crypt beneath the church.

In this sanctuary of the Blessed Virgin, the Count de Spaur and Father Liebl waited for **Pope Pius IX**, on the night of his flight from the Quirinal, November 23, 1848.[2]

6. **Santa Maria della Stella**, the Carmelite church, built by the Savelli in 1565, stands on the low ground to the right as we leave Albano for Ariccia. All the good people of Albano come here to Communion on the feast of Our Lady of Mount Carmel (July 16), and the church is crowded all day long with devout worshippers.

[1] See Nos. 105, 290. [2] See p. 247.

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425.—THE CATACOMB OF S. SENATORE.

Close to the Church of S. Maria della Stella is the entrance to the **Catacomb of S. Senatore.** This ancient cemetery, which was discovered in 1702, lies underneath the church and convent, and probably extends far beyond them. It contains some ancient frescoes of the fifth and seventh centuries, representing our Blessed Lord, His Holy Mother, SS. Peter and Paul, and the four Martyrs of Albano, viz., **SS. Secundus, Carpophorus, Victorinus,** and **Severianus,** who must not be confounded with the *Quatuor Coronati.*[1] Of these martyrs of Albano, nothing is known beyond the fact of their martyrdom, the *Acts* having been lost.

In this same catacomb lay the bodies of **St. Senator,** martyr, and **St. Perpetua,** virgin and martyr. A writer of the sixth century informs us that above this catacomb there stood, in his day, a Church of **St. Senator,** "where rested the bodies of St. Perpetua and of countless other saints, and where great miracles were wrought."[2]

Marucchi thinks that these sacred remains were translated to the Cathedral in the ninth century.[3] Where they are at present is unknown.

The story is told that during some period of trouble arising from foreign invasion centuries ago, the Bishop hid **St. Senator's** body in the courtyard of the old *Episcopio* or Bishop's palace. The secret was known only to himself and a pious woman. After the Bishop's death, this woman came frequently to pray and light candles in the courtyard, saying that the body of a saint was buried there, but she would never reveal the exact spot. Excavations have been made at different times (even recently) in search of the body, but with no result.

Near the Church of S. Maria della Stella is an ancient **Etruscan tomb,** consisting of a large square base, with four cones rising from it, and a central chamber. It is believed to be the tomb of *Aruns*, son of Porsenna, who was killed near Ariccia by Aristodemus of Cumæ.

[1] See p. 81.
[2] Marucchi, *Le Catacombe Romane*, p. 650.
[3] *Ibid.* p. 663.

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426.—DOMITIAN'S AMPHITHEATRE—ACILIUS GLABRIO.

Between the Church of S. Paolo and the convent of the Capuchins, are preserved the remains of **Domitian's amphitheatre.**[1] This is supposed to have been the scene of some of the worst cruelties of that monster, and the place of conflict of several holy martyrs. An interesting memory attaches to this amphitheatre. One of the most influential and illustrious men in Rome in Domitian's time was **Manlius Acilius Glabrio,** who had been consul with Trajan in A.D. 91.[2] He was suspected of being a Christian, and there are good reasons for believing that he really was one: so the Emperor ordered his arrest, and condemned him to fight unarmed with two fierce Numidian bears in this amphitheatre. The Emperor himself and his courtiers were present at the spectacle. Acilius contrived, miraculously it would appear, to kill both animals, and covered with blood but triumphant, left the arena. The savage Emperor then ordered him to be banished to the island of Pontia, where he was soon after put to death.[3] Juvenal in his fourth satire refers to this event:

> Profuit ergo nihil misero, quod cominus Ursos
> Figebat Numidas Albanâ nudus arenâ
> Venator.

The poet also tells us that the silly Emperor summoned the senators from Rome to this villa to give him their advice as to the best way of cooking a large fish that had been presented to him. The splendidly built reservoirs of Domitian's time, intended for the barracks of the Prætorian Guard, are still in use, and may be seen near the Church of San Paulo.

427.—SAINTS AT ALBANO.

1. **St. Bonaventure** (1221—1274) was nominated Archbishop of York by Clement IV in 1265, but the nomination was cancelled at the Saint's tears and entreaties. Some nine years later, Gregory X compelled him to accept the dignity of Cardinal, and appointed him Bishop of Albano. The Papal Nuncios sent to convey to him the Cardinal's hat and brief

[1] This amphitheatre belonged to Domitian's villa, which with its parks, gardens, &c., extended from Castel Gandolfo to Albano.

[2] See p. 396.

[3] Marucchi (*Le Catacombe Romane*, p. 646) says that he died a Christian martyr.

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of appointment, found him washing the dishes in the kitchen of a convent of his Order near Florence. He begged them to hang the hat on the branch of a tree in the garden till he had finished his work. The Pope himself consecrated him Bishop at Orvieto. The Saint died soon after at the Council of Lyons, A.D. 1274.

2. **St. Peter Igneus**, who, when a monk of Vallombrosa, passed unhurt through the ordeal of fire at the command of his Abbot, St. John Gualberto.[1] The event occurred at Florence in 1103.

3. **Blessed Gaspar del Buffalo** (1786—1837), referred to above as the founder of a congregation of missionary priests under the title of the Most Precious Blood. In 1821 he was presented with the church and monastery of S. Paolo, and frequently came to reside here. After his death, which occurred in Rome, A.D. 1837, his body was brought to Albano for interment in the Church of S. Paolo.[2]

3. **St. Senator,** martyr, mentioned above. He is commemorated in the Roman Martyrology on September 26. Also the other martyrs already spoken of.

428.—STUART MEMORIES AT ALBANO—COLLEGE VILLAS.

The former baronial manor of the Savelli (now the *Municipio)* was given by Pope Clement XI to James III[3] as a summer residence. After James' death in 1766, his son, the Cardinal Duke of York, occupied this villa for a time, and then lent it to Adelaide and Victoria, aunts of the unfortunate Louis XVI. His Eminence of York used to drive to Rome from Albano with four horses, full-gallop, attended by running footmen, who were so active and well-trained that they could keep pace with the horses. The proclamation of James III, exhibited at the market-cross of Edinburgh in 1745, his shoe-buckles, and the altar plate of Cardinal York are preserved in the Scotch College, Rome.

In the former Villa Rospigliosi, near the Church of S. Paolo, the **Jesuit scholastics** of the Gregorian University spend their summer vacation. The refectory, library, and chapel have been formed out of a large granary erected by Clement XIV, the Pope who suppressed the Society in 1773. A mural tablet

[1] *Roman Breviary*, July 12, lect. v.

[2] Sardi, *Vila del B. Gaspare del Bufalo*, p. 221.

[3] Commonly called the Elder Pretender, and the Chevalier de St. George.

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records a visit of Pope Pius IX. On the opposite side of the street is the villa of the **Scolopi.**

Occupying a beautiful site in the upper part of the town may be seen the summer villa of the **Polish students**, whose college in Rome is in the Via dei Maroniti.[1]

429.—ARICCIA.

The road from Albano to Ariccia passes on the right the villa of the **Redemptorist** Fathers, and a little further we cross a magnificent **viaduct** that spans a deep ravine. This splendid structure, the work of Pope Pius IX, was built in the years 1846—1853. It is 304 yards long, 9 yards wide, its greatest height from the bottom of the valley being 60 yards. It consists of three series of arcades of six, twelve, and eighteen arches respectively, one above the other. Over the right parapet may be seen the rich vale of Ariccia, where at some very distant time was the *Lacus Aricinus;* and over the left the splendid Chigi park, remarkable for its fine old trees, under which timid deer turn for a moment to gaze at any intruder, and then dart away into the thick covert. The **Appian Way** passes through the valley below the viaduct. This part of the road was formerly very unsafe after dark, being infested by brigands.[2] *Cicero*, in one of his letters,[3] speaks of the danger of being robbed even in broad day on the road to Albano. At Ariccia *Horace* spent the first night of his memorable journey to Brundusium, and complains of the poor accommodation—*Egressum magnâ me excepit Aricia Româ hospitio modico.*[4] Ariccia was the birth-place of Atia, the mother of Augustus, and as such is extolled by Cicero in his Third Philippic.[5] On leaving the viaduct we find ourselves between the huge **palace of the Chigi** and the Church of the **Assumption,** both designed by Bernini. The palace is severe in style, but imposing in its proportions, as it rises on huge buttresses from the depth of the ravine.[6] The church, built in 1644, is beautifully proportioned, and contains some paintings of great merit by Borgognone and Vanni. In front of the church will be noticed two fountains prettily covered with mimosa plants.

[1] See p. 172.
[2] Before the building of the viaduct.
[3] *Ad Atticum* vii. 6.
[4] Lib. I. Sat. v. 1.
[5] It was built several centuries before Rome, and had wars with the Rutuli, and later with the Romans.
[6] Leave is readily given to see the park.

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On leaving Ariccia we are again on the **Appian Way**, the very road traversed by St. Paul, when he was led prisoner to Rome.[1] The pleasant shade and beautiful scenery make this part of the road delightful, especially in spring-time, when the nightingales in the neighbouring woods vie with one another in an ecstasy of song.

430.—MADONNA DI GALLORO.

About half a mile from Ariccia stands the pretty Church of **Madonna di Galloro**, with a miraculous picture of our Lady, the story of which has been written by Father Joseph Boero, S.J. In the fourteenth century this picture, protected by a rude covering, stood in a lonely place in the depths of the valley. A narrow pathway led down to it, and for some time it was an object of great devotion. Then came a period of neglect: a tangle of brambles and other wild plants were allowed to screen the tiny oratory completely from view, and in course of time all knowledge of it was lost. In the year 1621 it was accidentally discovered by a little boy named Sante Bevilacqua, who was straying through the forest, in search of wild fruit among the bushes. A miracle that followed the discovery drew public attention to the picture; the ground was at once cleared, a chapel built, and a chaplain appointed to serve it. Miracle followed miracle, and in 1624 the present church was begun, the legend being that the site was marked out by a fiery bolt that flashed from the blue sky, and thrice described a circle of light and fire over the spot before it sank into the ground.[2] Nine years later the holy picture was translated with great solemnity to its new sanctuary, which soon became a famous place of pilgrimage. In 1797 the monks of Vallombrosa, who had had charge of the church since 1633, were driven away by the French invaders of Italy, and the shrine was robbed of all its rich treasures. In 1809 they had to flee again. Two Spanish Fathers, Don Eusebio Castagnares and Don Pedro Nogal, who had belonged to the Society of Jesus before the Suppression (1773), took charge of the sanctuary for some years and now lie buried within its walls. About 1814 Pope Pius VII gave the sanctuary to the Jesuit Fathers, who remained till 1896, when the Vallombrosa monks once more returned. The golden crowns on the heads of our Lady and the Holy Child are the gift of Pius VII; the three golden roses which our Lady holds in her left hand were presented by Charles IV of Spain. Other

[1] See p. 243.

[2] *Atlante Mariano*, vol. vii. p. 388.

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precious gifts were left by Popes Clement XI, Benedict XIV, and Clement XIII on occasion of their visits to the sanctuary. It is interesting to note that while the cholera raged with such terrible severity at Albano in 1867, Ariccia was protected by our Lady, not a single case of illness being recorded. Countless *ex-votos* attest the miraculous favours obtained here. The story is told that on April 20, 1672, a voice was heard coming from the holy picture, and commanding Vespers to be sung, when for some time they had been recited privately, the monks forming only a community of three.[1]

431.—GENZANO.

At a short distance beyond Galloro the road branches into three avenues lined with elm trees, planted by Giuliano Cesarini in 1643: they are known as the *Olmate*, and are among Genzano's greatest attractions. The avenue to the left leads to the *Capuchins of Genzano*, from whose gardens one can look down on the magic beauty of **Lake Nemi**; the centre avenue leads to the Cesarini Palace, the gardens of which slope down to the water's edge, and also afford a beautiful view of the lake; the third, the one to the right, is the direct road to **Genzano**. This pretty village is situated on the south side of the Lake of Nemi, at an elevation of about 1,308 feet above the sea-level. It is much frequented in summer and autumn on account of its healthy climate, its beautiful situation, and romantic surroundings. Founded by Cistercian monks from Tre Fontane (Rome) in 1255, it remained for a long time their property.

There are three principal churches:

1. **S. Maria della Cima**, so called from the picture of our Lady that at one time hung near the top of a tree. The present church dates from 1632, and contains the bodies of **SS. Vincentia** and **Tigris**, found in the Catacomb of St. Helena *ad duos lauros* in 1689.[2]

2. **SS. Trinità**, known also as **S. Tommaso da Villanuova**, was built in the early part of the nineteenth century as the parochial church. The fountain in front of the entrance has vines carved on its supporting column, to denote the principal product of Genzano. Every year on the octave day of Corpus Christi the procession of the Blessed Sacrament from this church passes over artistically arranged carpets of natural flowers with which the public road is overspread. Religious

[1] Abbé Pouget, *Sanctuaires de la Mère de Dieu*, vol. i. p. 157.
[2] Moroni, *Dizionario Storico*, vol. xxix. p. 28.

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emblems, heraldic devices, and arabesque designs are cleverly formed out of flowers. Hence the name **Infiorata**, or Feast of Flowers.

3. **The Capuchin Church**, referred to above.

432.—IL LAGO DI NEMI—THE LAKE OF NEMI.

The drive from Genzano to Nemi (about two and three-quarter miles) is pleasant, though part of the road is rough and hilly. Like the Alban Lake, this beautiful sheet of water occupies the crater of an extinct volcano. Its level, 573 feet above the sea, is higher than that of the Alban Lake, and like it, it has been reduced by an *emissarium*, or artificial channel, 1,650 yards long, passing under Genzano, and having its outlet in the Vale of Ariccia. The lake is much smaller, but far more striking for its beauty than that of Albano, the still, clear water reflecting on its glassy surface, as in a mirror, the steep wooded cliffs that form its banks. The ancients gave it the name of "Diana's mirror," but it was also known as *Lacus Nemorensis*, after a wood (*nemus*) now destroyed, where stood a celebrated temple of Diana.

At the bottom of this lake are two magnificent **Roman galleys**, originally constructed as floating palaces, which were sunk at about thirty yards from the bank in the reign of Caligula. Several ineffectual attempts have been made to raise them, the last being in 1895, when mooring-rings of solid bronze, representing heads of lions, wolves, and tigers, and one of Medusa were discovered. The vessels are built of the most solid wood, fastened with brass and iron, and protected with plates of lead. Within they are lined and paved with marble, or a composition resembling marble; the ceilings were supported by beams of brass, and the fittings throughout were of a style truly imperial. Their purpose, whether for mere pleasure or for some festivities connected with the worship of Diana, has not been clearly ascertained.

433.—NEMI.

This quaint, out-of-the-way village, derives its name from *Nemus*, the sacred grove of Diana, whose temple, it is thought, occupied the ground where the baronial castle of the Frangipani (now Orsini) looks down with lordly air on the surrounding buildings. The parish church has a famous painting of the **Madonna and Child**, with figures of SS. Peter and Paul: this picture the Capuchins took with them when they left Nemi for

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Genzano, 1637; but the people appealed to Pope Urban VIII, with the result that the Friars were ordered to restore it. It was brought back to Nemi in 1640, with extraordinary solemnity and rejoicings.

In the church of the *Mercedarii*, or Fathers of the Order of Ransom (formerly owned by the Franciscans), is revered a **miraculous crucifix** which was carved by Fra Vincenzo da Bassiano in the seventeenth century. This holy brother never worked at it except on Fridays, after severe fasts and other penances. The expression is so delicate and so touching that the artist is thought to have been divinely assisted in his work. It was first exposed for public veneration in 1669, and at once miraculous favours were obtained. Popes Clement XI, Benedict XIV, Clement XIII, Pius VII, Gregory XVI, and Pius IX came to pray before it. From the terrace in front of the church there is a good view of the lake, which lies silent and silvery in its rocky bed, scarcely a ripple appearing on its surface. The reflection of Genzano in its waters is strikingly beautiful. From the foot of the rock on which the village of Nemi stands, gushes a stream of clear water, supposed to be the Fount of *Egeria* of which Ovid speaks in his *Fasti*.[1] The whole scene is one of inexpressible freshness and beauty.

We return to Albano for the train to Rome. Many will regret that the beautiful country we have been traversing has been robbed of much of its charm by the tramways with their grotesque cars, and to some extent, vulgarized by rowdy trippers.

[1] *Fasti*, iii. 273.

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CHAPTER XXVI.

To Rocca di Papa and Monte Cavo. La Storta.

434.—PALAZZOLO.

LEAVING the train at Castel Gandolfo, and making our way through the little town, we follow the upper ilex walk (*Galleria di sopra*) past the Barberini gardens, and the Propaganda villa,[1] till we reach the garden gate of the Albano Capuchin convent. It is easily recognized by a cluster of cypresses that stand sentinel like near the wall. Here the road divides into two, the right branch leading down to Albano, the left one, that above the lake and along the convent wall, taking the direction of Palazzolo. It is an ideal country road, winding through woods and over rocks, by fern and moss-covered banks, by patches of waste land adorned with every variety of wild flower, and presenting fresh views of the lake at every bend. After thirty or forty minutes' walk we reach **Palazzolo**, an old Franciscan monastery standing on the southern shore of the lake. There is much to interest us here. The name is derived from **Palatiolum**, a palatial residence built before the time of Augustus, where the consuls and other Roman magnates came to reside during the hot summer months, as also to take part in the celebration of the great festivals of the Latin League. At the death of Agrippa, Augustus' friend, B.C. 12, the building was struck by lightning. Some remains of it may still be seen in the huge vaults and arches that support the hanging garden of the Friars on the right of the monastery. Inscriptions have been found here with the name of Tarquinius, also sculptured figures of animals and men. The monastery and church (the latter dedicated to our Lady) date from the thirteenth century,

[1] Until 1870 this was a Franciscan monastery. Like all other Religious houses it was appropriated by the Government.

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as appears from the Bull of Innocent IV, January 14, 1244. The first occupants were **Monks of Cluny** under the jurisdiction of the Abbot of S. Saba, Rome. Honorius III replaced them by the **Hermits of St. Augustine.** In 1237 the buildings were made over to the **Cistercians** of Tre Fontane. In 1244 Palazzolo was declared an independent abbey. During the wars of the fourteenth century, the community became greatly reduced in numbers, and the abbey was handed over to some Prelate *in commendam*, as its protector. For a period it remained closed. In 1391 the **Carthusians** of Sante Croce, Rome, obtained Pope Boniface IX's leave to use it as a summer residence, because of the malaria in Rome. In the wars of the fifteenth century it suffered greatly. In 1449 it passed from the Carthusians to the **Franciscans**, who have ever since remained. In the seventeenth century the monastery was rebuilt by **Cardinal d'Evora**, a Portuguese Franciscan, Bishop of Oporto, and minister of the King of Portugal at the Papal Court. His room, curiously painted so as to represent the interior of a grotto, may still be seen at Palazzolo, which also preserves a splendid chasuble bequeathed by him to the church. The convent is under the protection of the Portuguese Government, but pays dearly for this favour, the best part of the buildings being appropriated by the Portuguese Ambassador and family as a summer residence. On higher ground behind the monastery will be noticed the ruins of a casino, which Cardinal Girolamo Colonna built for himself with Urban VIII's leave. The church's chief treasure is a beautiful **Madonna** of the fourteenth century, preserved in the choir behind the high altar. In the garden to the left of the monastery is an interesting **rock tomb**, a mural monument with figures of the consular fasces, a curule chair, a civic crown, &c. Father A. Kircher, S.J., the eminent archæologist, who saw it in the seventeenth century, thought that it was the tomb either of Tullus Hostilius or Ancus Martius. The present opinion is that it is the sepulchre of the Consul and Pontiff, Cneius Cornelius Hispanus, one of the Scipios.

Several Popes have honoured this monastery with their presence, *v.g.*, Alexander VII in 1656, Benedict XIV in 1741, Gregory XVI in 1831, and Pius IX.

435.—ALBA LONGA.

Close to Palazzola, on the level ground between Monte Cavo and the steep shore of the Alban Lake, lay the ancient city of **Alba Longa**, of which not a trace is to be seen. Its

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foundation is attributed to Ascanius, the son of Æneas, B.C. 1152. It was the ancient capital, and the political and religious centre of the Latin League, the leading inhabitants of the confederate cities or tribes assembling here every year for the celebration of the League festivals (*Feriæ Latinæ*). From Alba Longa came the shepherd and agricultural colonists who settled on the "hill of Pales" (*Palatine*); from whom sprang Romulus and Rome. This hill being in great part protected by marshes and cliffs, the first settlers contented themselves with raising a palisade and cutting a ditch at the weak point of their natural fortress. Later on they fortified their village, which was at the same time the fold of their cattle.[1] This village grew to be mighty Rome, the conqueror of the world. A quarrel having arisen between Alba Longa and Rome, in the reign of Tullus Hostilius, about mutual depredations, war was declared. The combat of the Horatii and Curiatii followed, and finally the destruction of Alba Longa in 695 B.C., the city being levelled to the ground and the inhabitants carried off and made citizens of Rome.[2] The festivals of the Latin League still continued after the destruction of the city.

436.—MADONNA DEL TUFO.[3]

Near Palazzolo and about a mile from Rocca di Papa stands the little church of **Madonna del Tufo**, with a residence (formerly a rude hermitage), occupied by the **Mercedarii**, or Religious of the Order of Ransom. The date of the church's first foundation is unknown. It owes its origin to the following occurrence. A traveller following a narrow road above the Alban Lake saw a huge mass of rock detach itself from the side of Monte Cavo and come rolling down with destructive force towards the spot where he stood. Unable to escape in time, and believing himself lost, he called on our Lady's help, and suddenly the threatening mass of stone stopped in its course and remained partly embedded in the mountain side. People hearing of the miracle flocked to the spot, and the story goes on to say that the rock was seen to split in twain, on one of the fragments being the picture of our Lady which is now venerated in the church. Whatever be the origin of the picture

[1] Lanciani, *Ruins of Ancient Rome*, p. 59.
[2] Livii, *Historia*, I. c. 29.
[3] Moroni, *Dizionario Storico*, vol. xxvii. p. 177.

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it is very miraculous, as the numerous *ex-votos* hanging in the church attest. In 1792, Prince Doria Pamfili enlarged the church to its present size, and Pope Pius VIII enriched it with Indulgences and with an altar enjoying the same privilege as the crypt at S. Lorenzo *extra muros*. From the front of the church the view over the lake towards Castel Gandolfo is delightful.

437.—ROCCA DI PAPA.

This ancient town (formerly known as *Arx Albana*), as seen from the road to Frascati, presents a picture that is a favourite study with artists. The houses are seen clambering up the hillside, rising tier upon tier on the rugged side of a spur of the Alban Mount, the summit being crowned by the ruins of a four-towered mediæval castle. The situation is lofty (2,647 feet), and delightful, in the midst of mountain and forest scenery: the air is bracing and healthy, but in other respects the place is wretched and uninviting. In ancient days luxurious villas were erected here by the Roman patricians. The name **Rocca di Papa** (Pope's Fort) occurs in a document of the year 1181. On the destruction of Tusculum in 1191, Pope Celestine III forbade the inhabitants of that unfortunate city to be molested; so they were allowed to go whither they wished. Many came to Rocca di Papa, and rebuilt the ancient fortress, which was again dismantled by Paul III in the sixteenth century. **Pius II** honoured Rocca di Papa with a visit in 1460. **St. John Baptist de Rossi** was sent here in his last illness by his physician in search of purer air. After the Battle of Lepanto, A.D. 1571, an extensive grant of land in this town was made to Marc' Antonio Colonna.

The principal church, dedicated to **Our Lady of the Assumption,** erected in 1754, was so injured (by an earthquake shock), that it had to be rebuilt in 1817. Till recent years it was served by the **Mercedarii,** who came to Rocca di Papa in 1590, and are now at Madonna del Tufo. Under the high altar are the remains of **St. Leontius,** martyr, and in the chapel of SS. Salvatore those of **St. Eutropia,** virgin and martyr. The large plaster statue of *Mater Dolorosa* is a copy of the marble one by Achtermann in Münster Cathedral.

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438.—MONTE CAVO.

(The ascent from Rocca di Papa takes three-quarters of an hour.)

This historical hill, 3,147 feet high, is seen from Rome and all the surrounding country, and forms a conspicuous and majestic feature in the landscape. Its name "Hollow Mount" is probably derived from the hollow sweep formed on its western side by the ancient crater, known as Campo di Annibale. In remote times this Alban Mount was to the Latins what the Capitol was to the Romans. It had its temple of Jupiter, its Via Triumphalis, and the honour bestowed on a conquering General of going in triumph to the Alban Mount was only inferior to a triumph on the Capitol.[1] The ancient road **(Via Triumphalis)**, paved with basalt and winding up to the summit, is shady and well preserved. From the grove, through which the road passes, is said to have been heard the mysterious voice commanding the continuance of the Alban rites.[2] On the summit of the hill stood the temple of **Jupiter Latialis**, the sanctuary of the Latin League, where (as stated above) all the Latin tribes, with the Romans at their head, used to assemble once a year for the great festival (*Feriæ Latinæ*), to offer common sacrifice to the tutelar deity of the nation. This temple must have been very rich and magnificent, for the Emperor Augustus appointed a regular corps of troops to guard its treasures. Later on they were plundered, probably by the Goths. In 1783 the ruins of this temple were transformed into a **Passionist Church** and convent by the Cardinal Duke of York. In 1870 the Passionists were sent adrift by the Government, and a meteorological station was established in the convent. The view from the summit of the hill is superb, looking down on the two lakes, Albano and Nemi, taking in all the sea-coast from Terracina to Cività Vecchia, also, on clear days, reaching as far as Corsica and Sardinia.

439.—CAMPO DI ANNIBALE.

This crater of an extinct volcano is known as Hannibal's Camp, from an unfounded tradition that the Carthaginian

[1] The Generals to whom a triumph was refused by the Roman Senate, came in triumphal procession here.

[2] Livii, *Historia*, I. c. 31.

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General pitched his camp here during his campaign against Rome. It seems more likely that the Romans encamped here to repel his attacks. Part of the annual festival of the Latin League was probably held here.

From Rocca di Papa there is a stage coach to Frascati (distance about five or six miles). The road passes through magnificent chestnut woods, that are full of wild flowers in spring. It is worth while to turn round at intervals, and take a parting look at Rocca di Papa, which seems to grow more and more picturesque as we recede from it.

440.—LA STORTA.

About nine miles from Rome, on the Via Flaminia,[1] is a little hamlet called *La Storta*, formerly the last station on the journey to Rome from the north. A small chapel is here preserved where **St. Ignatius of Loyola** had a remarkable vision in October, 1537. Being rapt in spirit the Saint saw amid dazzling splendour the Eternal Father, who, turning to His Divine Son laden with the Cross, recommended to Him Ignatius and his companions. Our Blessed Lord, accepting them as His consecrated servants, turned to Ignatius and said with great tenderness: *Ego vobis Romæ propitius ero*—"I will be favourable to you in Rome." The Saint interpreted this as meaning that our Lord would bless the Society, and at the same time allow it to share in His Cross. Over the entrance to the chapel is a marble slab with an inscription by Father Thyrsus Gonzalez, thirteenth General of the Society, who died in 1705.

441.—VITERBO.

Viterbo is easily reached by train from the station of *S. Pietro* behind St. Peter's. It is a quaint old town, exceedingly picturesque, with its mediæval walls and embattlements; its "wonderful old palaces and houses having sculptured cornices, Gothic windows and heavy outside staircases resting on huge corbels; its wealth of sparkling water playing around grand Gothic fountains and washing the carved lions and other monsters which adorn them."

The principal churches and sanctuaries are:

1. **The Cathedral** (S. Lorenzo) which stands on a rising ground in the lower part of the town, on a site once occupied by the temple of Hercules. Under its altars are venerated the bodies of many Saints; and over one of the altars is a fresco

[1] The train from Rome to Viterbo passes *La Storta*. The station (*S. Pietro*) is outside the *Porta Cavalleggeri*, beyond the left colonnade of St. Peter's.

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portrait of our Saviour, which, on being struck with a dagger by an impious wretch, was seen to bleed. In this Cathedral, Prince Henry, son of Richard, Earl of Cornwall, and nephew of Henry III, was stabbed to death while clinging to the altar, by Guy de Montfort, son of Simon, in 1270.[1]

2. **S. Francesco**, which has an outside pulpit, whence St. Bernardine of Siena used to preach to the people.

3. **S. Rosa**, where the shrine may be visited of the wonderful young Saint, who is the patroness and glory of Viterbo. **St. Rose of Viterbo** died in 1261, and her body is still incorrupt. In a disastrous fire which consumed the shrine, the Saint's remains were miraculously preserved, untouched by the flames.

4. **S. Bernardino**, where may be seen the body of **St. Hyacintha Mariscotti** still incorrupt.

5. **S. Ignazio**, the former Jesuit church, where Pope Leo XIII when a young boy made his First Communion. In the adjoining Jesuit College (now the diocesan seminary) Leo and his brother Joseph (Cardinal Pecci) received their classical education.

6. **La Quercia**, about a mile from Viterbo, a famous sanctuary belonging to the Dominicans. The splendid church and its stately tower are the work of **Bramante**. The artistic representations of our Lady and Saints above the central and side doors are by **Luca della Robbia**. The ceiling of the church is richly carved and gilt, resembling that of St. Mary Major in Rome. Behind the high altar is the greatly revered **Madonna della Quercia**, so called because of its original position in an oak tree on this spot. Wonderful stories are related of it. The splendid Gothic cloister in the adjoining monastery should be visited. In this religious home Père Lacordaire passed his noviceship and made his religious profession.

[1] Adjoining the Cathedral is the **Episcopio**, or Bishop's palace, the ancient palace of the Popes. In the great hall which still exists, met the conclaves at which Urban IV (1261), Clement IV (1264), Gregory X (1271), John XXI (1276), Nicholas III (1277), and Martin IV (1281), were elected. In the floor may be seen the holes where rested the posts for the wooden cells of the Cardinals. Clement IV died in 1268. The Cardinals assembled for the election of his successor wished to fly from the city on occasion of the sacrilegious murder mentioned above, but St. Bonaventure persuaded them to remain. As they were in hopeless disagreement whom to choose as Pope, the citizens and their leader, Raniero Galti, growing impatient, took away the roof of the council chamber to force them to a decision. At length, in 1271, a non-Cardinal, Theobald Visconti, was elected, who took the name of Gregory X. This Pope drew up strict rules for future conclaves.

Adjoining the conclave hall is another hall, still roofless, in which John XXI was mortally wounded by the fall of the ceiling and died six days after in A.D. 1277.

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APPENDIX.

General Information.

1. **The Papal Blessing.**—The Pope's Apostolic Blessing, with Plenary Indulgence for the hour of death, may be obtained for friends and relatives at home by applying to Signor *Nicola Calabresi*, 77, 78, Piazza della Minerva, who undertakes to procure the necessary signature at the Vatican.

Signor Calabresi also undertakes to get beads, crucifixes, and other religious articles blessed by the Pope.

2. **Feasts.**—To follow the religious feasts and functions in Rome day by day, it is advisable to purchase a copy of the *Diario Romano*, price 40 centesimi.

3. **Visits to Churches.**—Except the seven great Basilicas and the churches where there is perpetual adoration of the Blessed Sacrament, the other churches are closed from twelve to three, and in summer from 12 to 4.30 or 5. Some of the older churches (v.g., S. Anastasia, S. Pudenziana, etc.) are open only in the early morning, or on the Station and Feast-day.

4. **Confessions** are heard in English at S. Silvestro in Capite, S. Giorgio (Via S. Sebastiano, Piazza di Spagna), S. Andrea delle Fratte, the Gesù, S. Alfonso, S. Isidoro, S. Clemente, and at the special confessionals in St. Peter's, the Lateran, and St. Mary Major, marked *Lingua Anglica.*

5. **Ecclesiastical Colleges.**—As the students of the several national Colleges form such an interesting feature in the streets of Rome, it will be interesting to learn how to distinguish the costumes of a few.

American, North. Black edged with blue. Red sash.

American, South. Black lined with blue. Blue sash.

Apollinaris. Purple cassock and soprana. Crimson sash.

Armenian. Black with wide sleeves. Red sash.

Belgian. Black cassock and soprana. Sash bordered with red.

Bohemian. Black cassock and soprana. Sash, maroon bordered with yellow.

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Canadian. Black, with belt.
English. Entirely black.
French. Also black.
German. Bright scarlet. Black sash.
Greek. Dark blue. Red sash.
Irish. Black edged with red. No sash.
Polish. Black cassock. Green sash.
Propaganda. Black edged with red. Red sash.
Roumanian. Dark blue. Yellow sash.
Scotch. Purple cassock, black soprana. Crimson sash.
Spanish. Black, with blue buttons. Blue sash.
Vatican. Purple cassock. Crimson sash.

6. **Religious Orders** : their distinctive habits :
Augustinians. Black with white cord.
„ *Irish.* Black, with hooded cloak.
Benedictines. Black, with large sleeves.
Barnabites. Black.
Camillini, St. Camillus' Order. Black, with large red cross on the breast.
Capuchins. Brown habit, with cape.
Carmelites. Brown with white cloak.
Cistercians. White.
Dominicans. White, with black cloak.
Franciscans. Friars Minor. Brown.
Jesuits. Black.
Passionists. Black, with badge of the Passion.
Redemptorists. Black, with white collar.
Servites. Black, with hooded cloak.
Silvestrians. Blue.
Trinitarians. White, with large cross of red and blue on the breast.
Vincentians or *Lazarists.* Black.
Fathers of African Missions. White, with heavy white cape.
Brothers of the Immaculate Conception. Light blue, with white cord.
French Christian Brothers. Black, with white *rabat.*
Irish Christian Brothers. Black.

7. **Hotels.**—The less expensive hotels that may be recommended to Pilgrims are the *Italia* (Via Quattro Fontane), *Minerva*[1] (Piazza della Minerva), *Vittoria* (Via due Marcelli), *Michel* (Esedra and Via Torino), *Lavigne* (Via Sistina), *Anglo-American* (Via Frattina), *Hotel du Sud* (Via Lombardia), *Metropole* (Via S. Nicola da Tolentino), &c.
The charge per day is about 11 or 12 lire (francs).

[1] This hotel has a chapel and altar where Bishops and priests can say Mass.

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8. **Pensions or Boarding Houses.**—The following are recommended: *Bethel's* (41, Via Babuino), *Hayden's* (Piazza Poli), *Suez* (Capo le Case), *Bella* (193, Via Babuino), &c.

The charge varies from 8, 9, to 12 lire per day.

N.B.—All Proprietors of Hotels and Boarding Houses are bound by the Cardinal Vicar to provide the proper fare on all days of abstinence and fasting. Pilgrims should insist on this, or else leave for some other place where they will be furnished as they desire.

9. **Convents.**—A few lady boarders are received at the following convents: *Il Cenacolo* (79, Via della Stamperia), *S. Giuseppe di Cluny* (38, Via Leonardo da Vinci), *Gesù e Maria* (15, Via de' Mille), *Trinità de' Monti* (former pupils of Sacred Heart nuns).

The charge is less than in the Pensions.

10. **Luggage.**—Bring as little luggage as possible, so as to be independent of porters. Besides the usual cab fare, a fee of 25 centesimi has to be paid for every box, bag, or parcel.

11. **Gratuities, "tips."**—Ordinarily a fee of 20 centesimi is enough to pay a railway porter. When the sacristan or verger of a church unlocks some chapel or cloister, usually kept shut, a fee of 15 or 20 centesimi is enough.

12. **Sickness.**—In case of serious illness, pilgrims should send for the English Nursing Sisters, at the Hospital of the Maternal Heart of Mary, near S. Stefano Rotondo. These are excellent and devoted nurses. The Confraternity of Calvary is erected in their convent to aid the souls of the dying.

Roman Climate.—Great alternations of heat and cold are the real danger of the Roman climate. The rule is: do not provoke violent perspiration, and, above all, do not check it suddenly (*v.g.*, by entering a cold church after walking in the sun).

13. **Cab Fares.**—The course (*corsa*) for one or two persons[1] from any part whatever of the city is 1 lira.

By the hour, the fare for each hour is 2 lire 25 centesimi: for every quarter of an hour over the hour, 55 centesimi.

If you intend going beyond the walls, *always make a bargain* with the cabman, to avoid troublesome disputes: *v.g.*, offer 2 lire 40 centesimi for each hour; and 60 centesimi for every quarter of an hour over the hour. If the cabman won't accept this, go to another.

14. **Some of the Places of Interest.**—Information as to the days on which they are open and arrangements for seeing them may be obtained at the Hotel or Pension.

[1] For every extra person more than two, a charge of 20 centesimi is made.

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Vatican Galleries.
Vatican, Borgia Rooms.
Vatican Library.
Baths of Caracalla.
Borgia Museum (Propaganda).
Capitol.
Castel S. Angelo.
Catacombs.
Colosseum: Upper Galleries.

Crypts:
Vatican.
S. Cecilia.
S. Clemente.
Dome of St. Peter's.
Forum and S. Maria Antiqua.
Hadrian's Villa (Tivoli).
Kircherian Museum (Coll. Rom.).
Lateran Museum.
Mamertine Prison.
Mosaic Manufactory, Vatican.
National Museum. Terme di Diocleziano.
Palatine, Palaces of the Emperors.
Quirinal Palace.
Tabularium.

Villa Doria Panfili, outside the Porta di S. Pancrazio.
Villa Mattei (Cœlian Hill).
Villa Medici (Pincio).

15. **Windowless St. Paul's** (page 144).—It is said that the Government intends to restore the stained glass windows.

16. **Catacomb of Commodilla** and **Crypt of SS. Felix and Adauctus** (page 145).—An interesting article on this Catacomb and Crypt will be found in the *Civiltà Cattolica*, July 15, 1905, pp. 205, seq.

17. **References.**

(*a*) Site of St. Peter's martyrdom (page 4). See *The Tablet*, Nov. 4, 1905, page 737.

(*b*) The Holy Table (page 67). See *The Tablet*, June 10, 1905, page 894.

(*c*) The head of St. Agnes (page 75). See *Les Etudes*, Sept. 20, 1905, page 721.

(*d*) Miraculous Madonnas (page 419). See *The Month*, Jan.—June, 1868, page 519.

(*e*) Lenten Stations (page 427). See *Les Etudes*, July 20, 1905, page 205.

(*f*) Venerable Vincenzo Pallotti (page 317). See *The Tablet*, March 31, 1906, page 493.

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18. **Florence.** Its **Holy Places.**—Pilgrims to Rome who break the journey at Florence will be interested to have the following list of some of the holy places in and near the latter city:

(1) The **Duomo** or Cathedral, also known as "S. Maria del Fiore"; begun in 1298 by Arnolfo di Cambio, continued in 1331 by Giotto. The exterior is encrusted with precious marbles and filled with beautiful sculpture. The cupola was added by Brunelleschi in 1417.

Beneath the central altar of the apse is the famous Shrine of *San Zenobio* by Ghiberti, 1440. By the side of the Cathedral stands the beautiful *Campanile of Giotto*, which Ruskin speaks of as the model and mirror of perfect architecture.

(2) The **Baptistery** (S. Giovanni) opposite the Cathedral. Of the eastern bronze gates by Ghiberti (1447—1456) Michel Angelo said that they "were worthy to be the gates of Paradise." Here St. Mary Magdalen de' Pazzi, St. Catherine de Ricci, St. Philip Benizi, and other Saints were baptized.

(3) **SSma. Annunziata** (Church of) contains the Shrine of *St. Juliana Falconieri*, also a famous miraculous picture over an altar of massive silver, before which *St. Aloysius*, when a boy of nine, bound himself by a vow of perpetual chastity.

(4) **S. Marco** (Church and Convent). In the convent may be seen the delightful frescoes of *Blessed Fra Angelico*, the prince of religious painters, whose works seem like those of one inspired. In the church is the Shrine of *St. Antoninus*, Archbishop of Florence, d. 1459.

(5) **Palazzo Riccardi** (Via Cavour), with its chapel glowing with the frescoes of Benozzo Gozzoli.

Here *St. Aloysius*, when a page at the Court of the Grand Duke Francesco de' Medici, must have often prayed and probably served Mass.

(6) **San Giovannino** (Church of: close to the Palazzo Riccardi). It belonged to the Society of Jesus till the suppression of the Order in 1773. Here *St. Aloysius* made his first confession to Father La Torre, and here *St. Mary Magdalen de' Pazzi*, when a girl, used to come to confession to Father Rossi. The church is now served by the Scolopi Fathers of the Order of St. Joseph Calasanctius.

(7) **Old Jesuit College** adjoining the Church of San Giovannino. Here *Blessed Antony Baldinucci* was a scholar, and here *Venerable Cardinal Bellarmine* taught Humanities when a scholastic.

(8) **House of St. Aloysius**, where he lived with his tutor when he was a page at the Court of the Grand Duke. It is in the Via degli Alfani, not far from the Church of

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SSma. Annunziata, and will be recognized by a painting of the Saint over the entrance. The present owner does not allow the interior to be seen.

(9) **Palazzo Pitti**, one of the finest palaces in the world. *St. Aloysius* mentions it in one or two of his letters as the scene of some innocent diversions at which he was present.

(10) **Convento di San Fridiano** (now the diocesan seminary) where *St. Mary Magdalen de' Pazzi* had a remarkable vision of St. Aloysius in glory.

(11) **Convento di S. M. Maddalena de' Pazzi**, where the body of this Saint may be seen still incorrupt.

(12) **The Carmine** (Church of) with the Shrine of *St. Andrew Corsini* and the noble frescoes of *Masaccio*. The other remarkable churches of the city are *S. Croce*, *S. Maria Novella*, *S. Lorenzo*, *S. Spirito*, *SS. Trinità*, each a treasure house of religious art.

(13) **S. Miniato**, a splendid mediæval church (now disused) on a height overlooking Florence. Here *St. John Gualbertus* (d. 1073), after pardoning his enemy, was saluted by the crucifix.

(14) **SS. Trinità** has some splendid frescoes by Ghirlandaio in the chapel of St. Francis, also the crucifix which saluted St. John Gualbertus.

(15) **San Domenico**, the novice home of *St. Antoninus of Florence* and of *Blessed Fra Angelico*.

(16) **Villa Fontanelle**, near San Domenico, the home for a time of St. Aloysius. His room has been converted into a chapel.

(17) **The Cathedral of Fiesole**, with the Shrines of *St. Romulus* and Companions, Martyrs, and that of *St. Donatus*, Bishop of Fiesole, a native of Ireland.

(18) **S. Francesco** at Fiesole, a monastery containing the cells of *St. Bernardine of Siena* and of seven Beati.

(19) **S. Martino in Mensola**, near Fiesole, where the body of *St. Andrew of Ireland* is preserved incorrupt.

19. **Intercession for England.** There are weekly devotions and prayers for England in the Church of *S. Maria in Campitelli* (p. 293), and a monthly service in connection with the Guild of Ransom in that of *St. George and the English Saints* (p. 401). Upwards of five thousand members have been enrolled in this the Roman branch of the Guild.

20. **Preservation of the Faith.**—Besides the *Christian Brothers* and the *Institute of the Blessed Virgin Mary*, mentioned on pages 171, 415, as doing noble work in the protection of Catholic boys and girls from the evil influences of Protestant and irreligious places of education, the convent-

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school of the *Poor Servants of the Mother of God* (16, Via S. Sebastiano, Piazza di Spagna) should also have been mentioned. It was opened in 1886, at the desire of the Cardinal Vicar, with the express object of safeguarding the faith of Catholic children, while imparting to them a thorough education in English, Italian, French, etc.

21. **The Picture of our Lord Acheiropita** (page 75).—In 1906, Mgr. Wilpert was allowed by Pope Pius X to make a close examination of this celebrated picture, and to remove the various coverings and cloth re-paintings that overlaid the original work. His conclusions are that it is not Greek or Oriental, as was supposed, but Roman, belonging to the period between 550 and 660, and that it is the oldest extant picture of our Saviour painted on wood.

22. **The Palatine Church of St. Cæsarius** (page 189).—Mgr. Duchesne has discovered that this church formed part of the *Domus Augustana* (House of Augustus) on the Palatine. The Christian Emperors at Constantinople regarded this church as belonging to the Court, and when the sovereignty of Byzantium was forgotten it remained Grecian, being in charge of Oriental monks. It was last mentioned after the close of the Great Western Schism, and then lost even to memory.

23. **Collegio Capranica,** near S. Maria in Aquiro (page 384).—Tradition has it that this College occupies the site of the house of St. Agnes' parents. Her feast is kept here with special solemnity. The College was founded by Cardinal Domenico Capranica about the year 1440, and Pius II (Æneas Silvius Piccolomini) is said to have been one of its first students.

24. **Mons Aureus** (page 325).—In a lecture before the Pontifical Academy of Archæology (1907), Father Ehrle, S.J., speaking of the territory around St. Peter's, fixed the site of the ancient Church of St. George behind that of the present Vatican Seminary. He observed that the Church of St. George is indicated in the Turin Codex as situated in **Monte Aureo,** and insisted on the importance of this indication, for it follows from it that in the fourteenth century this part of the Vatican, which was near the Circus of Nero, was also called "Mons Aureus," a name restricted later to the Janiculum.

25. **House of Augustus on the Palatine: Villa Mills** (page 211).—In 1907 the Visitation nuns were turned out of this their cherished and lovely dwelling by the excavators, for the archæologists are convinced that under the present buildings (erected nearly four centuries ago) lie the remains of the House of Augustus and his successors. Bartoli relates that, in a small excavation made during the seventeenth century in the grounds of the villa, the searchers discovered a hall covered with

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tapestries woven in gold thread—which fell into fine dust at the first contact with the air: that a room was found the walls of which were cased in thin sheets of silver marvellously chased, to say nothing of other wonders.

26. **Frescoes at San Clemente** (page 79).—The interesting frescoes of the eighth and ninth centuries in the lower church are being slowly ruined by the damp of the place, and unless something is done to drain the water from the foundations of the church, these venerable memorials of early Christian art will soon disappear. A sum of £2,000 is needed, which the Irish Dominicans, who have charge of the church, are striving to raise.

27. **S. Chrysogono** (page 310).—Professor Marucchi has recently discovered that an ancient church exists under San Chrysogono in Trastevere. The original church certainly existed in the fifth century: and when the excavators have got to work it is thought likely that they will bring to light under the existing church some precious memorials of the first centuries of Christianity in Rome.

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THE CANADIAN MESSENGER, Montreal (April, 1906): "What Baedeker and Murray have done for the ordinary tourists in Europe, Father Chandlery has done for the Catholic pilgrim to Rome. The volume before us is a classic guide to the holy places in the Eternal City—just the companion needed. In fact, it is hard to understand how a traveller to Rome can make his way intelligibly among the many monuments of the ancient city, without some such work to inform him, not merely of the archæology of the things he sees, but also of the records of the piety of the Saints, of the shrines of the martyrs, and of the spots hallowed by the shedding of their blood. Everything that can satisfy the curiosity of the Catholic pilgrim to Rome may be found in *Pilgrim-Walks*. The book is full of interesting information from cover to cover. We heartily recommend it to our readers."

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THE EXAMINER (Protestant Congregational organ, Jan. 1906): "This book is intended primarily for Roman Catholics, in the hope, says the author, that they may derive from his notes 'some additional consolation' during a visit to the Eternal City. With such a purpose, therefore, objects of secular interest are mentioned cursorily, while the places of holy memory are dealt with in a spirit of awed reverence that hushes the step of the pilgrim, come to find good in the touch and sight of earth and stone recording once the presence of saint and apostle, and haply to receive the blessing of the Holy Father. To the excommunicated Protestant, however, the book is full of interest and information. It is illustrated by some eighty photographic reprints, and it abounds in legendary and historical details that give us back the living, thronged city of the Middle Ages, suffused with the pale splendour of the Saints."

THE PALL MALL GAZETTE (Jan. 1906): "The Manresa Press, Roehampton, has just issued in shapely volume form, rather larger than the pocket size, a second edition of Father Chandlery's *Pilgrim-Walks in Rome*, a guide to the churches and sacred buildings and monuments of all kinds. It is thus a careful expression of one of the most characteristic aspects of the Eternal City, and one that appeals, because of its continuity and picturesqueness, to all visitors alike. Father Chandlery has mapped out the Seven Hills and their environs in a series of twenty-one very pleasant chapters, well illustrated with photographs and diagrams, as well as a total map; and those readers who are not of 'the household of the faith' will doubtless excuse the frank Catholicity of the author's tone for the sake of the knowledge he conveys and the many recondite points he explains."

THE GUARDIAN (Anglican): "As a guide to the places of sacred interest, Father Chandlery's book is the most complete and detailed of any of the religious handbooks to Rome that have yet been published."

THE METHODIST TIMES: "In this work, which will appeal strongly to Catholics, the pilgrim is conducted to spots which history or legend has marked as holy ground. During a prolonged residence in Rome the author has collected all the information he could for the benefit of others having no such opportunities. The illustrations are well produced, and the general 'get up' of the volume is everything that can be desired."

CATHOLIC BOOK NOTES (Jan. 1906): "An ideal volume as regards size and usefulness, and remarkably cheap."

LETTERS AND NOTICES, Roehampton (Oct. 1905): "We congratulate Father Chandlery on his having compiled for pilgrims this well-instructed guide. The improvements and additions made in this second edition are many and important, and the result has been a very marked increase in the demands for the book."

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...e 7 archangels - (These are
...ichael, Raphael, Gabriel,
...iel, Chamuel, Zadkiel,
...phaël.)
...cha:el -- soldier of God
...bri:el -- messenger of God
...pha:el -- Healer of God
...ri:el -- Light of God
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